University of Alberta

A Study on Similarities and Differences Between Bulgarian and Ukrainian Everyday-life Folk Song Motifs (Lyrics)

by

Raina Stilianova Iotova ©

A Thesis is submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts

in

Ukrainian Folklore

Department of Modern Languages and Comparative Studies

Edmonton, Alberta
Fall,1996

National Library of Canada
Acquisitions and Bibliographic Services Branch
395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale du Canada
Direction des acquisitions et des services bibliographiques
395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file *Votre référence*

Our file *Notre référence*

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-612-18162-6

Canada

University of Alberta

Library Release Form

Name of Author: Raina Stilianova Iotova

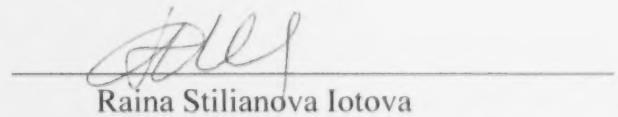
Title of Thesis: A Study on Similarities and Differences Between Bulgarian and Ukrainian Everyday-life Folk Song Motifs (Lyrics)

Degree: Master of Arts

Years this Degree Granted: 1996

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly, or scientific purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided, neither the thesis nor any substantioal portion thereof may be printed or otherwise reproduced in any material form whatever without the author' prior written permission.



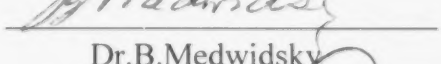
Raina Stilianova Iotova
Hipodruma, bl.145, ent.B, apt. 20
Sofiia, 1612
Bulgaria

October 4, 1996

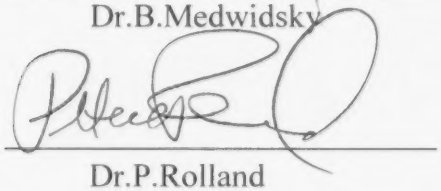
University of Alberta

Faculty of Graduate Studies and Research

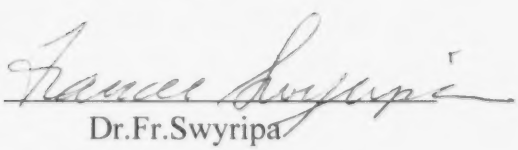
The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Resdearch for acceptance, a thesis entitled "A Study on Similarities and Differences Between Bulgarian and Ukrainian Everyday-life Folk Song Motifs (Lyrics)" in partial fulfillment of the requirements for the degree of Master of Arts in Ukrainian Folklore



Dr.B.Medwidsky



Dr.P.Rolland



Dr.Fr.Swyripa

October 4, 1996

Abstract

The everyday-life love folk songs of two Slavic folk groups, Bulgarian and Ukrainian, have a considerable number of similar motifs, although differences also appear. The above conclusion is made on the basis of the analysis of a small corpus of common, favourite and famous song colections. Along with practical analysis of certain song motifs, this work also provides a theoretical contribution to the clarification of the term "motif". A specific structural approach toward a description of motifs in folk poetry is used.

Acknowledgement

I would like to thank to the members of my Committe: Dr. B.Medwidsky, Dr. P.Rolland and Dr. Fr.Swyripa for their suggestions and assistance. A very special thank you to my advisor, Dr.B.Medwidsky for his encouragement in the course of my work. Thank you to Brian Cherwick for his help with regard to the English language.

Table of Contents

Chapter One. Introduction.....1

Chapter Two. A Survey of Literature Dealing with Motifs in Bulgarian and Ukrainian Everyday-Life Love songs.....8

Chapter Three. The Motifs Related to "The Beauty of the Beloved" Theme ("Mladite vliubeni sa vinagi krasivi," "Divocha ta parubkova vroda").....13

Chapter Four. Motifs related to "Love Expectancy and Dreams About Love" Theme (" V ochakvane na liubovta," "Huliannia molodi").....18

Chapter Five. Erotic Motifs Related to the "Water Theme".....24

Chapter Six. The Motifs Related to the Theme "The Beloved - the Most Faithful Fellow, the Love Gives Power to the Lovers" ("Libeto e nai-verniiat drugar, liubovta dava sila," "Kokhanyi je virnyshyi liudyna, liubov dast' sylu").....30

Chapter Seven. The Motifs Related to the Theme "Courtship and Engagement" ("Ukhazhvane i davane na duma," "Zalytsannia, pobachennia").....35

Chapter Eight. The Theme "Love Adventures and Obstacles" ('Liubovni prikliucheniia, sp"nki pred liubovta, " "Khlopets klyche divchynu, divchyna prynadzhuie khloptsia, pohovir, maty ne dozvoliaie bachytys', susidy-vorohy, proklin rozluchnytsi").....43

Chapter Nine. Motifs Related To the Erotic (Erotichni motivi, Erotizm motyvi).....53

Chapter Ten. Motifs Related To the Theme "Display of Love Feeling" ("V"zdeistvie na liubovta," "Spat' ne khochetsia, hluzuvannia").....65

Chapter Eleven. Motifs Related To the Theme "Mutual Love and Happiness, Unrequested Love" ("Viarna liubov, nespodelena liubov," "Virne kokhannia, neshchaslyve kokhannia").....73

Chapter Twelve. Motifs Related to the Theme "Inequality In the Love: Love With Stranger/Person of Different Faith/Person of Different Rank" ("Neravenstvo v liubovta, liubov s chuzhdenets, s drugoverets, s chovek s neravnostoino sotsialno polozhenie," "Pro liubov z chuzhozemets', mainovi vidnosyny i kokhannia.....81

Chapter Thirteen: Conclusions..... 93

Bibliography.....100

Chapter One: Introduction

This work represents the first ever analysis of similarities and differences between Ukrainian and Bulgarian everyday-life love folk song motifs. Despite some interesting differences, I find that there are surprisingly more similar motifs. This work is a starting point for further research in this field. A small corpus of common, favorite and famous songs serves as a reliable source for my basic conclusion concerning the considerable similarity between folk song motifs presented in Bulgarian and Ukrainian everyday-life songs. I hope that this thesis stimulates further interest and scholarship on this topic, particularly into the cultural reasons behind the similarities in the Bulgarian and Ukrainian traditions. As it stands, my work begins to fill a niche in the area of comparative Slavic folklore investigation and should become a sufficient basis for building a motif-index of Bulgarian and Ukrainian everyday-life folk songs.

I was inspired to work on this topic by the recently recorded three-volume collection of erotic Bulgarian folk materials compiled by Florentina Badalanova. This large body of Bulgarian material made me interested in comparing it to what seemed to me as a much smaller published body of erotic folklore materials in Ukrainian.[1] It is my intention to compare the everyday-love song motifs of the two Slavic folk groups, identifying those motifs which frequently appear under common Bulgarian and Ukrainian examples, outlining similarities with respect to the motifs and point out the differences between Bulgarian and Ukrainian motifs when they appear. I will present

---

[1] F. Badalanova, comp., *Folkloren Erotikon,* 3 Vol., (Sofiia: Impresarsko-izdatelska kushta "ROD",1993-95).

the folk song motifs inspired by common human experiences and performed in the folk songs of the Bulgarian and Ukrainian peoples.

In the broad field of humanities where my research takes a particular place, attention is focused on the person (the performer or bearer of the action). Folklore is a branch of scholarship which is concerned with the depiction of peoples' lives. When one analyzes part of the folklore of a certain culture, the results are not not intended to remain the exclusive property of members of that particular culture. However, it is often difficult for someone from outside the target culture to obtain maxima because of factors like linguistic barriers, different cultural understandings, different patterns of cultural perception, another different conceptions. To overcome such difficulties comparative research is very useful. If one analyzes the folklore of two different cultures comparatively, the results of such research go beyond the scope of one single culture. The results of such comparative study create a bridge between the examined cultural groups, adding to two different bodies of scholarship.

This work is intended to add to the scholarship in the field of comparative Slavic folklore, but only on a synchronic plane. On this level the reader can find not only practical analysis of certain song motifs, but also a theoretical approach to the subject. Dealing with the motif as a key term, this investigation undoubtedly increases the number of works on this topic and adds to the clarification of this term. Second, it proposes a specific structural approach towards a description of motifs in folk poetry. The present work is only the first stage of a larger work, whose final goal is the compilation of a motif-index of Ukrainian everyday-life love songs to match the one that exists for Bulgarian love songs.

I understand a motif to be the minimal constituent-narrative element in a folklore text. "It is the most elemental narrative particle that has the power to move from one story to another."[2] My research deals not only with motifs which migrate from one story to another in one language, but also with motifs common to the folk songs of two different languages. To make my observations as comprehensive as possible I would like to mention that in poetry, the term "theme" is also used broadly in the sense of "motif." In this research I prefer to use the term "motif," because I think it is closer to the subject I am dealing with here: minimal folk-narrative elements in Ukrainian and Bulgarian everyday-life folk songs. I agree with the commonly accepted definition which considers a motif to be every short repeatable narrative element, either in prose or in poetry.[3] Moreover, I am gathering several motifs under a given theme, which is the type of a classification of motifs I am interested in. Each major theme corresponds to a particular chapter of this study.

As far as I am aware the terms motif and motif-index are more often related to tales and other narrative genres than to lyrical genres, such as poetry. While in folk poetry (as a type of poetry) the emotions in general take priority over the plots and epic actions. That is why motifs in folk poetry are related to feeling and emotions, rather than to actions. This research deals with motifs related to love feelings and emotions.

---

[2] Dan Ben-Amos,"The Concept of Motif in Folklore",in *Folklore Studies in the Twentieth Century*, Venetia J.Newall, ed., (Woodbridge: D.S.Brewer, Roman and Littlefield, 1965), pp.17-37.

[3] Ernest W. Baughman., *Type and Motif-Index of the Folktales of England and North America* (The Hague,The Netherlands: Mouton&CO,1966), xi [Henceforth: *Type*].

What do I mean by an everyday-life love song? I will first define what it is not. These are not ritual songs. Ritual songs are part of important events in the course of the human life, often connected to calendar rites and customs. These songs are not the subject of this research. This research is concerned with all other everyday-life love songs, which appear after regular events in everyday-life activity as a result of dreams or desires in the course of everyday activity of the people. The songs I am interested in here are not connected to a particular ritual date or event. On the contrary, they could be performed at many different occasions. Their motifs exist in many varieties. Lyricism is the most essential feature of these songs. Some authors consider them lyric songs. I would suggest it is a question of terminology depending on the area of study. If the songs are products of folklore, we can refer to them as to everyday-life songs. If the songs come from literary sources we can refer to them as to lyrical songs. The question of translating from Bulgarian and Ukrainian into English can also present problems. To handle this as successfully as possible I provide the titles of the chapters in three languages: English, Bulgarian and Ukrainian. Secondly, I provide all songs and excerpts from songs translated into English.

Since everyday-life love songs are not related to particular calendar customs, they are supposed to express in the highest degree common peculiarities of human nature. Desire and love experiences are expressed in everyday-life songs encountered all over the world. According to Tsvetana Romanska, love songs are "short lyrical works,

presenting candidly, simply and expressively the dreams, desires and passions of youth."[4]

It is not my intention to investigate so-called migratory motifs. It is difficult to determine whether a given motif has migrated from one place to another or simply arisen in two or more different geographic locations independently. "The folk accepts without any embarrassment the songs of foreign peoples, transforming them freely, keeping often only the common scheme of the source."[5]It is not my intention to mention every possible example related to the subject matter, nor is it my ambition to meticulously list all the everyday-life love songs which contain the motifs I am dealing with. It is not my intention to determine how a given motif comes into being, whether after a real or imaginary incident. I will refer to the motifs in question only as they already exist in the songs. M.Arnaudov states, "In most cases we do not know where a given motif first appears and what the actual reason for its appearance is. We do not know which historical epoch a given motif belongs to and how it changes over the course of time."[6] My research is not interested in the age of a given motif, it is synchronic.

In the course of the analysis, motifs are organized around certain themes and sub-themes in a hierarchical order. This approach, I believe, is suitable for at least two reasons. First, if the whole work is organized hierarchicaly (from theme trough sub-theme to motif), it is more comprehensive (if one looks for a particular motif one can

---

[4] Tsvetana Romanska-Vranska, *B"lgarsko narodno poetichno tvorchestvo*, (Sofiia: Nauka i izkustvo, 1958), p.59 [Henceforth: *B"lgarsko*]

[5] Mihail Arnaudov, *Ochertsi po b"lgarskiia folklor*, (Sofia: B"lgarski pisatel, 1968), p.442 [Henceforth: *Ochertsi*].

[6] *Ochertsi*, p.441.

find it under particular theme to which this motif belongs). Second, this approach makes the thing easy to deal with in terms of differentiating and locating the motifs.

In folk poetry there is no song without a motif. Unfortunately, not many motif-indexes of folk poetry have been completed. One I am aware of is a Motif-index of folk songs of Balkan Slavs.[7] In folklore scholarship there is research on collecting and analyzing motifs available in many cultures. The best example I am aware of is Stith Thompson's *Motif-index of Folk-Literature*[8] There is also a motif-index dealing with folklore motifs of one culture, Peete Cross's *Motif-Index of Early Irish Literature*[9] and also research collecting motifs from two different cultures, Ernest W.Baughman's *Type and Motif-Index of the Folktales of England and North America.*[10] Baughman's work is a detailed investigation in the folk motifs of two different English language cultures. In his motif-index the author uses an approach by which all motifs are arranged in several groups with regard to several major themes. The same approach is used in the present study. Since my approach is already established in the scholarship and since there are other scholarly works dealing with folk motifs of two different cultures (mentioned above), I would consider that my work has its particular place in the field of folklore motifs and comparative folklore and its contribution lies in treating topic investigated till now.

---

[7] Branislav Krstys, *Index-motiva narodnih pesima balkanskih slovena*, (Beograd: Srpska Akademja Nauka i Umestnost, 1984).

[8] Stith, Thompson, *Motif-Index of Folk-Literature*, 6 vols., (Copenhagen and Bloomington: Indiana University Press, 1955-1958).

[9] Tom, Peete Cross, *Motif-Index of Early Irish Literature*, (Bloomington, Indiana: Indiana University [n.d.]).

[10] *Type.*

I will confine my research only to works available in the University of Alberta library, although particular examples from my personal library might occur. I am analyzing two Bulgarian collections of songs: *Dushata na b''lgarina: bitovi narodni pesni* (*The soul of the Bulgarian: everyday-life folk songs)* compiled by Dimit"r Osinin, *Kniga na narodnata lirika* (*A book of folk lyrics)* compiled by Bozhan Angelov and Khristo Vakarelski, one Bulgarian motif-index of folk songs (*Pokazalets na pechatnite prez XIX vek b''lgarski narodni pesni*) and three Ukrainian collections: *Ukrains'ki narodni pisni: rodynno-pobutova liryka. Pisni pro kokhannia (Ukrainian folk songs: everyday-life lyrics*, "Lirychno-pobutovi pisni (z osobystoho i rodynnoho zhittia)" in *Ukrains'ka usna slovesnist'* (Ukrainian verbal folklore) by Filiaret Kolessa and *Ukrains'ki narodni pisni pro kokhannia (Ukrainian folk songs for love).* Particular examples from other collections and from my own fieldwork also appear. Although all these collections are published within the last 95 years) this does not mean that the songs included in them are recorded in this century. I consider these collections and index representative enough for my purposes, because they are published by prestigious publishers, and are edited by respected scholars and folklorists like Sidorenko, Kolessa, Stoilov, Osinin, Angelov, Vakarelski.

Chapter Two: A Survey of Literature Dealing with Motifs in Bulgarian and Ukrainian Everyday-Life Love Songs

It is proper to begin this study with a review of literature dealing with motifs in Bulgarian and Ukrainian everyday-life love folk songs. I consider it essential for the overall assessment of the love motifs, and especially their place within the other motifs of everyday life.

The place of everyday-life love songs is undoubtedly related to folk lyric poetry. There are several works on folk lyric and on everyday-life folk songs in both Bulgarian and Ukrainian. There are reasons to believe everyday-life love songs form a considerable part of the corpus of folk creation. "The folk lyric genre is not only overwhelming, it dominates the whole song repertoire of the Bulgarians."[11] "For what has the folk singer not sung? Most of all, he has sung of sorrow and desire for the beloved, for his first love."[12] "We, the Bulgarians, have one of the most beautiful bodies of folk songs in all of Europe....our lyrical songs, it makes no difference if love or ritual,...grab the listener with tenderness and feeling, with realistic imagery of the pictures and strong and original imagination."[13]

---

[11] Bozhan Angelov and Khristo Vakarelski, *Kniga na narodnata lirika*, (Sofia: [no publisher], 1946), p.6 [Henceforth: *Kniga*].

[12] Ivan Burin, *Narodno tvorchestvo i khudozhestvena literatura*, Sofia: B''lgarski pisatel, 1967, p.270 [Henceforth: *Harodno*].

[13] *Ochertsi*, p.403.

"The most widespread lyrics in Ukraine are those of everyday-life" says Andrii Kin'ko in his preface to a collection of Ukrainian folk lyric songs.[14] In another work we read "Love lyrics belong among the best traditional everyday-life songs."[15] "A central part in the folk lyric corpus is occupied by love songs."[16]

"The most numerous songs amongst those of everyday life of the Bulgarians are the love songs."[17] Anton P. Stoilov is the author of *Pokazalets*[18] of Bulgarian folk songs, published in the 19th century. In the chapter "Everyday-life songs" contains a sub-category, "Love songs," with one hundred and five items. It is a kind of motif index which also indicates existing variants.

As far as I am aware, there is no such index for Ukrainian songs. There are, however, references to the motifs in works by Ukrainian authors. The following represents an example of such a reference: "Erotic (love) motifs, as mentioned before, have a significant place within the ritual songs... They sing of different stages of love

---

[14] M.M. Hordiichuk; A.M.Kin'ko, M.P.Stel'makh, comps, *Ukrains'ki narodni lirychni pisni*, (Kyiv: VAN URSR, 1960), p.45 [Henceforth: *Lirychni pisni*].

[15] A.M Kin'ko, "Lyrichni pisni", *Ukrains'ka narodna poetychna tvorchist'*, (Kyiv: Radianska shkola, 1958), Vol.1, p.614 [Henceforth: *Poetychna tvorchist'*].

[16] *Ukrains'ki narodni pisni: rodynno-pobutova liryka*, part 1." Pisni pro kokhannia", (Kyiv: Vydavnytstvo khudozhn'oi literatury "Dnipro", 1964), p.5 [Henceforth: *Rodynno*].

[17] Pencho Slaveikov, *Izbrani proizvedeniia: prosa*, Vol.2, Sofiia: B''lgarski pisatel, [1953], p.36.

[18] Anton P. Stoilov, *Pokazalets na pechatnite prez XIX vek b"lgarski narodni pesni*, Part 1, (Sofiia: B''lgarska Akademiia na naukite ot Fond ""Napred''k", 1916), pp.103-163 [Henceforth: *Pokazalets*].

and obstacles, from their inception... until their happy or, more often, tragic end. It represents a broad scale of love feelings and emotions and a great number of motifs, which can be divided into the following groups: a. courtship, faithful love, sorrow, calling to the beloved, expectation, meetings, love conversations; b.enemies, calumny, obstacles created by relatives, departure of the beloved, bidding farewell, separation, loneliness of the girl, news; c.the young lady's desertion by her beloved, the maiden's sorrow, a wish for death, curses for the enemies, separators, unfaithful female lover, tricking the young man, turning away his gifts,marrying another; d. bringing together young ladies, loss of the "wreath,"[19] disgrace."[20]

Obviously, this is a good starting point in terms of a classification, but it does not exhaust the theme. There are also other significant points in Kolessa's research, to which I will refer later. On the average, there are many more collections[21] of Ukrainian love songs than theoretical works on their motifs, or classification of their motifs. It is my intention in the following chapters to deal with motif-classification, as well as to approach the motif-subject theoretically, searching for similarities and differences between motifs in Bulgarian and Ukrainian folk songs.

---

[19] The "wreath" in Ukrainian love songs for example, might symbolize virginity and loosing it would than meen the loss of virginity

[20] Filiaret, Kolessa, *Ukrains'ka usna slovesnist'*, (Edmonton: Canadian Institute of Ukrainian Studies, University of Alberta, 1983), p.100 [Henceforth: *Ukrains'ka*].

[21] Some of them compiled and published in the Communist period should not be considered real folklore

Both Bulgarian and Ukrainian folk songs are examples of an ancient Slavic culture. I personally am not aware of research either on direct influences or on comparison between Bulgarian and Ukrainian folk songs. However there are scholars, who were concerned with studying folk songs of a different Slavic culture. Here I could mention Mikhail Drahomanov's[22] work on Ukrainian materials and Iurii Venelin's[23] interest in the field of Bulgarian folklore. The former did research on Ukrainian folk songs dealing with the motif of struggle between Ukrainians and Turks and on the same motif in the songs of Balkan folks.[24] The latter is the first scholar from Russia who traveled to Bulgaria in the first half of 19th century to collect Bulgarian folklore materials. He collected thirty Bulgarian folk songs and left Bulgaria because of a difficult political situation.[25]

The similarities in terms of folk song motifs are due to the Slavic nature of the folk songs of the Bulgarian and the Ukrainian. The second reason has in the similarity of their historical background. Both countries were not independent for long periods of histori, both countries survived many ordeals related to their conquest by foreigners,

---

22 M.Drahomanov (1841-1895) is a prominent Ukrainian folklorist, who spent six years of his career as a professor at the St.Kliment Ohridski University in Sofia.

23 Iurii Venelin (1802-1839) is a famous Ukrainian historian, who inspired the Bulgarians to collect their folklore.

24 *Ochertsi*, p.367

25 *Pokazalets*, p.11.

both struggled for freedom and independence. The similar life experiences of the Bulgarian and the Ukrainians reflect in similar features of their songs.

I would like to think that my proposed classification of folk motifs is the most logical one because it follows the folk song motifs in their natural environment and it takes into account the context in which they appear.

Chapter Three: The Motifs Related to "The Beauty of the Beloved" Theme ("Mladite vliubeni sa vinagi krasivi," "Divocha ta parubkova vroda")

Many songs are devoted to beauty of youth: maiden and young men. Many songs deal just with a girl's or a young man's good looks. We can find some Bulgarian examples in a separate part of Anton P. Stoilov's *Pokazalets*[26]

- Bisero, mome, Bisero
Ta shcho si tolko khubava?
Al si v gradina niknalo,
Al si ot Boga padnalo?[27]

- Bisero, unmarried, Bisero!
Why you are so beautiful?
Are you raised in a garden,
Or are you a gift from God?

The main characteristics of beauty in the Bulgarian folk songs are " bialo litse lebedovo, cherni ochi chereshovi/ white swan face, eyes like black cherries" for the lady.[28] In *Pokazalets*[29] there are a few items which contain a number of different motifs: "the young man is surprised by maiden's appearance and prettiness", "description of pretty young lady", or "young man draws his beloved to send the picture to his relatives," "description of handsome young man." The beloved young male has "a waist like a poison snake, a face white as a white book, eyes black as black grapes, eyebrows as thin as leeches, white hands like small buns."[30]

"Many things within the rich repertoire of love is echoed in our songs, but the first place belongs to the beauty - the most desired snare in all forms of life", wrote

---

26 *Kniga*, p.40-54

27 *Kniga*, p.40. The same motif is found in Anton P.Stiolov's, *Pokazalet*, p. 145.

28 *Kniga*, p.168.

29 *Pokazalets*, p.108-110.

30 *Pokazalets*, p.109.

Dimit"r Osinin.[31] According to him, a pretty lady is most of all "healthy, white and red, with black eyes, thin eyebrows, twisted like leeches, with long eyelashes like basil, a small mouth, thin lips and white fine teeth. " Her figure must be as slender and flexible as a reed. Under item 83 there is the following description:

To ne bilo iasno sl"ntse,	It was not the shining sun,
nai mi bila sama Neda:	It was herself Neda:
s cherni ochi elenovi,	with deer-black eyes,
s dulgi klepki bosilkovi	with long basil-like eyelashes,
s beli z"bi biserovi	with white pearl teeth,
s t"nka snaga samodivska.[32]	with slender wood-nymph figure.[33]

There are other descriptions of a pretty girl. "She is a clear star in the sky, she is a slender fir-tree in the mountain, she is a scarlet peony in the garden. She is the prettiest thing the young man has ever seen."[34] And later on, "when she went to the church, the priests became dumb, the icons began talking. When she goes through the forest, a dry tree comes into leaf."[35]

The description could be extrapolated further:

Mi da vidish moia sestra,	Have you seen my sister,
moia sestra, po-malkata?	my sister, the younger one?
Aga odi viat"r due	When she walks the wind blows,
ga se smee zambak ts"fti	when she smiles hyacinth blossoms,
deto st"pi, sl"ntse gree,	wherever she steps the sun shines,

---

[31] Dimit"r, Osinin, *Dushata na b''lgarina: bitovi narodni pesni*, ([Sofiia]: MHP, [1943], p.11 [Henceforth: *Dushata*].

[32] *Dushata,* p.127.

[33] All translations into English are mine.

[34] *Narodno*, p.308.

[35] *Narodno*, p.309.

deto sedne - mesechina. wherever she sits - the moon rises.[36]

The sun, the moon and the stars are favorite devices in the depiction of the lady's and lad's beauty. It is possible for the young lady to compete with the sun and the moon and to exceed them in terms of brightness. The following examples demonstrate this with regard to the both young girl and the young man:

Na kr"stche i iasen mesets,
na g"rdi i iasno sl"ntse,
na lakti i iasni zvezdi.

On the waist is a bright moon,
On the breast shines a shiny sun,
On the elbows are clear stars.[37]

Moi e Dobri lichen iunak:
na kalpak mu drebni zvezdi,
na g"rdi mu iasno sl"ntse,
na pleshti mu iasen mesets.

My Dobri is a handsome boy;
on his fur cap are tiny stars,
on his breast is a shiny sun,
on his shoulders is a clear moon.[38]

There is a particular Bulgarian motif related to prettiness: "a pretty single girl does not have any kin." References to this motif are common:

Sinioto nebe krai niama,
d"lbokata voda brod niama,
khubavata moma rod niama.[39]

The blue sky is endless,
The deep water does not have a ford,
The pretty young lady does not have kin.

---

[36] *B"lgarsko*, p.60.
[37] *Narodno*, p.272.
[38] *Narodno*, p.273
[39] *Narodno*, p.309

Beauty is an irresistable power which overturns all the barriers, even kinship. In the Bulgarian songs, the pretty girl is aware of the power of her beauty. She is able to attract not only the unmarried, but also the married, widowed, and the old men.[40]

While speaking about "loci communes" (repeatable motifs understood,) Kolessa did not outline in his theoretical remarks the prettiness of the beloved. He seemed to be much more concerned with other love motifs.[41] We can find some references to a maiden's beauty in other Ukrainian collections. Under the division "Lady's beauty"[42] there are a few songs dealing with this subject. The lady has "black curls, white-red face, her face is like an apple, sweet as honey, she is like a cranberry, her hair goes down to her waist, her eyes are black."

Oi divchyno, sertse moie, lychko tvoie rum'ianeie; Ne tak lychko, iak ty sama, - Na paperi napysana.	O, my girl, my sweetheart, your face is rosy; Not your face, but you, yourself, - you are pretty as a picture.
Moie lychko iak iabluchko, iak med soloden'kyi.	My face is like an apple, as sweet as honey.[43]

The handsome beloved is portrayed as "black or dark-eye-browed, tall and slender, in an embroidered shirt:"

Ivanka poliubyla, Ivanka ta Ivanka.	She has fallen in love with Ivan and only Ivan,
Vysokyi ta strunkyi, vysokyi ta strunkyi, shche i na borodi iamka.	Tall and slender, tall and slender, with a furrow on his chin.

---

40 *Kniga*, p. 57.

41 *Ukrains'ka*, p.99-102.

42 *Rodynno*, p.33-38.

43 *Rodynno*], p.34

Ivanka ta Ivanka chorniavoho Ivanka,	Ivan and only Ivan, the black one
Vysokyi ta strunkyi, vysokyi ta strunkyi,	Tall and slender, tall and slender
sorochka vyshyvanka	in an embroidered shirt.[44]

The beloved girl is portrayed in a beautiful clothes:

Dyvitesia, cholovichen'ky,	Look, fellows,
iaki v meni cherevychenky...	what little shoes I have...
A panchishky panimatka dala,	My mother gave me little stockings,
Shchob khorosha ia panianochka bula.	So that I would be a pretty girl.[45]

It could be concluded from the above observations that the beauty of the beloved is a common motif for Bulgarian and Ukrainian love songs. The beloved is usually portrayed as a beautiful creature. The motif of beauty has different expressions. The depiction of beauty is more related to natural phenomena in Bulgarian songs. There are separate songs dealing with that motif. Beauty in Bulgarian songs is not related to the particular description of clothing. The Ukrainian songs are much more concerned with description of attractive clothing. The colors which symbolize beauty are the same: white, red and black.

---

[44] In.Bilakova, and M.Kaharlyts'kyi, *Ukrains'ki narodni pisni pro kokhannia*, (Kyiv: Mystetstvo,1971), p.22.

[45] *Rodynno*, p.33.

Chapter Four: Motifs Related to "Love Expectancy and Dreams About Love" Theme ("V ochakvane na liubovta," "Huliannia molodi")

In this chapter I will present two different motifs related to the theme of the desire for love: a craving for the love of a particular person and a craving for love and family in general. The final goal of the desire for love is marriage and a family. In regard to the latter theme it may be seen that, young people are searching for a faithful love which leads to a marriage. The image of the future family is usually related to the picture of the first child. The new family is associated with a new-born child. It is the maiden, not the young man, in Bulgarian songs who speaks about this expectation directly:

Dana iz p"tia v"rveshe,
Dimo krai p"tia oreshe.
Dana na Dimo dumashe:
- Ori si, Dimo, nivite,
zasei gi biala pshenitsa,
na zima shte se vzememe,
na liato dvama shte zh"nem,
do zima trima shte iadem.

Dana was going along the road,
Dimo was ploughing beside the road.
Dana was talking to Dimo:
- Plough your fields, Dimo,
sow your fields of white wheat,
we shall marry in the winter,
in the summer both will reap,
by winter three of us will eat.

In Bulgarian songs it is the young man who is in a hurry to marry. He does not like to remain a bachelor. He might ask his mother to help him. The mother has the role of confidant to her son. He hates being single. He is lonely ("A bachelor's loneliness," "The sorrow of the bachelor," "From sorrow he made a working-bee[46] only for himself."[47]) The desire for marriage is so strong that the young man prefers to be

---

[46] "Sedianka" in Bulgarian

[47] *Kniga*, p.95-100.

dead than to be a bachelor: "Give me, mother, a chair to sit down, and never stand up."[48] The lady also expects to marry her beloved one day, but she is not in a hurry to marry. She considers herself too young for a marriage ("A maiden does not like to go to a marriage so young."[49]) In Bulgarian songs the love desire is represented by particular symbols such as "Sorrow in the heart - fog in the field."[50] The love pain oppresses and chokes the young man.

In Ukrainian songs, the desire for love is expressed by different motifs: the young man wants a meal from his beloved ("Oi zaidy, zaidy, iasnoie sontse, za zelennyi hai"[51]) or he wants her to give water to his horse ("Oi i vchora orav, i s'ohodni orav."[52]) In Ukrainian songs usually the young man ask directly for the hand of his beloved. He says: "Tsy pidesh za mene?" ("Oi na hori na sambori."[53])

The bird is an essential character in love song motifs, associated with love desire in both languages. There are many kinds of birds related to love: doves, pigeons, cuckoos, falcons, cranes and others. In Bulgarian there is a motif of the bird-messenger of expected marriage ("Dove-messengers"[54]) A footnote to the last song says that the doves symbolize either the members of a young man's family sent to arrange an engagement or the young man himself. In other songs the young man is

---

[48] *Kniga*, p.96.
[49] *Kniga*, p.136.
[50] *Kniga*, p.91.
[51] *Rodynno*, p.40.
[52] *Rodynno*, p.48.
[53] *Rodynno*, p.52.
[54] *Kniga*, p.60.

turned into a nightingale, the young girl into a partridge.[55] Sometimes the young couple, in a dream, is turned into a pair of doves.[56]

Ia izskochi, iunakova maiko da si vidish kakvo dobro ide, sokol ide iarebitsa vodi, g"l"b ide, g"l"bitsa vodi. [57]	Come out, mother of a boy, to see what good is coming a falcon is coming, leading a crane. a dove is coming, leading a female dove.

The cuckoo is the harbinger of happiness in love. But it is still in the area of desire. We have a motif indicating "When a mother hears a cuckoo bird's song, it tells of the engagement of her son."[58]

H. Sydorenko speaks about the symbolism of birds in Ukrainian love songs. "Nightingales, falcons, duckling, drakes, doves symbolize the temper and the behavior of the young people...The nightingale did not sleep all night and sang the whole time, calling the female nightingale, and the young man did not sleep the whole night, singing a song, calling the young girl."[59]

Zakuvala zozulen'ka Litn'oi nedeli. Teper, mamko, ozheniusia.[60]	A cuckoo starts singing, On a summer Sunday, Now, mother, I will marry.
Letyt' orel syzokrylyi Ta i, letiuchy, kriache: "Perekazhy divchynon'tsi,	A gray-winged falcon flying, while flying - it cries: "Tell, the girl,

---

[55] *Narodno*, p.299.
[56] *Narodno*, p.281.
[57] *Narodno*, p.299.
[58] *Kniga* , p.131.
[59] *Rodynno*, p.6.
[60] *Lirychni pisni*, p.63.

Shcho za mnoiu plache!	That is crying over me!
Nekhai vona ta i ne plache,	Let her not cry,
Bo ia ne zhuriusia;	Because I am not worried;
Nekhai vona zamizh ide,	Let her marry.
A ia ozheniusia![61]	And I will marry!

Very often in both Bulgarian and Ukrainian songs magic is performed by the young lady in order to make the chosen boy fall in love with her. In this particular motif the magic is organized around a herb, which is supposed to cause a transformation in the beloved young man:

Stigni go, maicho, v"rni go mamo,	Catch him, mother, turn him back, mother,
Da go gostimia, slozhimia,	Let us give him a feast,
Piano da go storimia, mamo,	Let us make him drunk, mother,
Piano da go pitamia.	Let us make him drunk.
Glaveno li ia, ne li ia, mamo,	Is he engaged or not, mother,
Iako ia, maicho, glaveno, mamo,	If he is engaged, mother,
Omrazno bilia da biarem;	Let's find a herb for hate;
Iako ia, maicho, zheneno, mamo,	If he is married, mother,
Razdialno bilia da berem,	Let's find a herb for separation.
Da berem, maicho, da varim, mamo,	Let's pick it, mother, let's boil it,
Da varim, da go opoim.[62]	Let's boil it and drug him.

In the above song the desire for love by the young girl is so strong that she is ready to do whatever is necessary in order to get her beloved. She suggests making him drunk to find out if he is engaged or married. Even if he is, this is not an obstacle for the young lady because she can find the type of herb which will change his feelings

---

[61] Andrii Malyshko, and Platon Maiboroda, comps.Struny Sertsia*: Ukrainski pisni pro kokhania*, (Kyiv: [no publisher], 1969), p.41[Henceforth: *Struny*].

[62] *Kniga*, p.55.

towards her. In the preparation for sorcery the mother of the girl is also involved as a silent witness. It could be suggested that the mother agrees totally with her daughter's intentions and perhaps more - she herself did the same in the past. This also suggests the strong position of women in family relationships and in the building of the family. The young girl feels enough power to lead the feelings of love of the young men. She has the moral support of her mother in this. F.Kolessa mentions as a separate motif "hints about girl's magic."[63] There are Ukrainian songs which by their very title directly imply the special ways to make a person think of someone. Kolessa's collection contains several such songs: ("Vyklykuvannia myloi" / "Calling out the beloved")[64]and ("Divchyna prycharovuie parubka" / "A young girl enchants a young man.")[65]

In her preface to *Ukrains'ki narodni pisni: rodynno-pobutova liryka*[66] H.Sydorenko refers to the following motif: "the girl uses leaves to cover the traces of her beloved in the sand because she is seeking to retain his affection." Another motif related to this theme is :"magic turning back a lost affection..."

Finally, objects of nature are included in both Ukrainian and Bulgarian everyday-life love song motifs, related to desire for love. Different kinds of birds and rivers are involved in the human interrelations. Objects of nature participate in dialogues with human beings. They share their feelings with the river or ask the river to help in searching for their beloved all over the world. In both languages the lovers can be

---

63 *Ukrains'ka*, p.101.
64 *Ukrains'ka*, p.407.
65 *Ukrains'ka*, p.412.
66 *Rodynno*, p.6.

personified as birds, or as trees. Sometimes the birds and the river exist in one and the same song in one and the same role. They are supposed to conduct a search for a missing fiancee.[67]

---

[67] *Dushata*, p.73.

Chapter Five: Erotic Motifs Related to the "Water Theme" ("Temata za vodata, " "Tema vodu")

I consider the water theme a separate, significant one in the folk songs of both languages. There are many different love references to the collective image of water, as in terms of the well and its vicinity, in terms of giving water to the horse or to the young man, or in terms of the river-motif.

Concerning Ukrainian songs I observed the following pattern: whenever a well is mentioned we should have in mind a girl or a maiden who is the subject of someone's love desire. By itself, the well symbolizes a maiden who is supposed to quench someone's thirst for love.

Hlybokaia kyrnytsia, hlyboko kopana, tam stoyt divchyna, iak namaliovana. Pry kyrnytsi stala, vodytsi nabrala, Pro svoho Ivasyka myloho dumala.[68]	The well is deep, it is dug deep there stands a girl as if painted. She stands by the well, drawning water, She was thinking about her beloved Ivasyk.

There is a strong symbolic, and predictable pattern related to the water theme. If one continues to examine the above song one realizes that it is not by chance that the girl stays by the well. She is dressed and made up, and she stands by the well because she wants to attract the young man. The well is the right place for this. According to the pattern we can extend the metaphorical meaning: if the well is not deep enough, the girl is not beautiful enough.

Ne hlybokaia krynytsia,	The well is not very deep.

---

68 *Zhartivlyvi pisni: Rodynno-pobutovi*, (Kyiv: Naukova dumka), 1967, p.184.

Holuby kupaiutsia,	So the doves are bathing,
Ne zavydnaia divchyna,	Even though the girl is not attractive
Khloptsi uliubliaiutsia.[69]	The young men like.

A separate motif within the water theme is "The beloved girl is as pure as a water."

Cheremoshe, Cheremoshe,	Cheremosh, Cheremosh,
Chysta tvoia voda,	your water is clean,
Oi divchyno z Verkhovyny,	O, girl from Verkhovyna,
Faina tvoia vroda.[70]	You are so beautiful.

The water can obviously symbolize the maiden's purity. The plea for giving water is a declaration for as serious intentions as possible. First love in the Slavic perception is a sacred one and it should lead to marriage. According to common Slavic values, the bride should abstain from sexual activity before marriage. That is why the beloved girl simply rejects the plea of the young man.

Girl o'mine,
Give my horse a drink.
Not yet am I your wife.
Were that my lot in life.
My vidra (pails) from the spring.
Cold water then would bring.[71]

In Bulgarian folk songs the water theme exists under a few separate motifs. The first one is identical with the Ukrainian "seeing water as a metaphor for craving a

---

69 A.M.Kin'ko, comp., *Dobryi vechir, divchyno!,* (Kyiv: Muzychna Ukraina, 1968), p.44.

70 *Dobryi vechyr*, p.32.

71 *Songs of Ukraina with Ruthenian Poems*, (London, Paris&Toronto: J.M.Dent&Songs Limited, 1916), p.123.

girl's love." "A young man seeking water from his beloved girl" is included as item 127 of *Pokazalets*, with the accompanying annotation: An unmarried girl goes for water. On her way back she meets a sprightly lad who asks for water - he is not craving water, but the girl's love."[72]

The second motif found in Bulgarian songs is "mirror water:" a maiden looks at her reflection in water. In this motif the water acts as a mirror that confirms a maiden's beauty.[73] In Bulgarian songs the well is the major scene of love events before the marriage. It is a place where young people meet each other. It is also a place for disappointment.

Snoshty iotidokh, maino le,	Yesterday in the evening, I went, mother,
V dolnata makhala za voda,	Into the next district for water.
Tam si zavarikh, maino le,	There I saw, mom,
P"rvoto libe Nikola,	My first love, Nikola,
S"s drugo libe prikazva.[74]	He was talking with another girl.

There is a Bulgarian motif, "a maiden sells water." It does not deal simply with pursuing financial benefit. It is much more an opportunity for the maiden through the act of selling to be seen by her future fiance. It is exactly what happens in the following song: a young man wants to buy a well and to fall in love with the maiden, who is selling water from that well.[75]

---

[72] *Pokazalets*, p.103

[73] *Kniga*, p.57.

[74] *Kniga*,p.122.

[75] *Kniga*, p.52.

Another particular Bulgarian motif is "a young shepherd wishes for the death of his sheep to become free to go to the wells, to love pretty maidens, to drink cold water, to take a flower from the maidens."[76] The water-river possesses significant power, which could be fateful for lovers. There is a motif: "if a young girl waters her horse in a muddy river, she will separate from her lover."[77]

The Danube river features in the songs of both languages. Geographically, Bulgaria borders on the Danube, Ukraine does not. In both languages, however, the Danube is used as a collective image for a river. In fact, it is the only actual river mentioned in the folk songs of both groups, as witness and confidant of all the feelings and emotions pertaining to love. Everyday life is unimaginable without the Danube. Here is an example:

Stanka sedi	Stanka is sitting,
Na krai beli Dunav,	Besides the white Danube,
Ta si beli	She is bleaching
Platno koprineno.[78]	Silk cloth.

Later on in the song Stanka is willing to find her death in the Danube in case she is forced to marry one whom does she not love. As a long river the Danube is supposed to meet along its way many people and things. That is the reason the separated beloved are searching each other with the help of Danube. One of them usually asks the Danube about the other one:

- Dunave, beli Dunave,	- Danube, white Danube,

---

[76] *Kniga,* p.98.
[77] *Kniga*, p.85.
[78] *Kniga*, p.90.

kaino mi techesh, bel Dunav,	while you are running, white Danube,
otgore, Dunav, nadolu,	from above, Danube, downwards,
ta niide li mi ne vide	didn't you see somewhere
moito p"rvo liubovo?[79]	my first love?

The motif of Danube-confidant of the maiden's grief also exists in Ukrainian everyday-life folk songs:

Tykho, tykho Dunai vodu nese,	Calmly, calmly Danube is running,
A shche tykhshe divka kosu cheshe.	Yet calmer, a girl is combing her hair.
Plyvy, koso, tykho za vodoiu,	Float, hair, calmly after the water,
A ia pidu uslid za toboiu!	I will go after you.
Pryplyvaemo k zelenomu luhu,	Approaching the green meadow,
Skazhu tobi vsiu svoiu prytuhu.[80]	I will tell you all my sorrow.

The river is scene of a meeting or the expectancy of love. By the river Danube the Cossack stands with his horse, waiting for his beloved. By the Danube the Cossack steals the girl's wreath, which action is a metaphoric symbol of a kind of engagement (probably a symbol of seduction). By the river Danube the young Cossack is trying to convince his beloved to become engaged to him.[81]

The Danube is also associated with the separation of the young couple. In some cases the Danube is a collective image for a very remote place:

Ikhav kozak za Dunai, skazav:	Going beyond Danube, the Cossack said:
"Divchyno, proshchai!" [82]	Good bye, girl!"

---

[79] *Narodno*, p.307.

[80] *Struny*, p.13.

[81] *Pisn pro*,p.147.

[82] *Pisni pro*, p.155.

Sometimes the Danube is not burdened with a special function in the song and belongs as real to the background of the events described contributing to the major mood of the song:

Tykhyi Dunai, tykhyi Dunai,	The calm Danube, the calm Danube,
Berezhechky znosyt':	Washes away its banks:
Molodyi kozak, molodyi kozak	The young Cossack, the young
Otamana prosyt'.[83]	Cossack asks the Ataman.

Later on the Cossack reveals his appeal to the Ataman. He wants to return to his beloved, to whom he is promised. Initially, there does not appear to be a relationship between the conversation of the Cossack and the Ataman on one hand, and the Danube on the other. But actually the calm river which washes away its banks expresses the gloomy tought of the Cossack and the distress separated from his beloved girl. So that the presence of the river Danube is not by chance. It has a particular role in the song, contributing to the whole idea of the sacred first love, symbolizing the inner turmoil caused by love and the absence of the beloved.

---

[83] *Pisni pro,* p.171.

Chapter Six: The Motifs Related to the Theme "The Beloved is the Most Faithful Fellow, Love Gives Power to the Lovers" ("Libeto e nai-verniiat drugar, liubovta dava sila," "Kokhanyi ie nai-virnysha liudyna, liubov dast' sylu")

The theme "the power of love" is broadly presented in both Bulgarian and Ukrainian everyday-life songs. It can be recognized under a number of motifs, most of which are common for both languages. I will begin this presentation with a quotation of the motif, "the love feeling is the strongest amongst all kinship feelings." This quotation is extracted from the remark related to the song "The beloved - is the greatest power:" The song is a variation of a more general motif: the love feeling is stronger than any other kinship feeling. In particular cases the folk singer has given to it such power that it could cure even a serious desease.

The songs, a particular sub-theme is represented by a young man with forest flowers is not upset when he learns that his mother, his father, and his brother have died. He is upset only when he heard about his beloved's death. Only then the young man startles and throw away his bouquet. The same motif is found in many places. I will cite here only some examples. Under #201 in *Pokazalets* the following motif is listed: "An unmarried woman ransoms her sweetheart, not her brother." The sweetheart is dearer her own mother. The beloved is the most faithful fellow: "The beloved - a most faithful fellow."[84] Again in the later song the mother offers to her child in the following order a true friend, a devoted father, a faithful brother, a faithful sister-in-law, and a faithful beloved. Everybody is rejected, except for the sweetheart. "One can menage without a mother, one can not menage without a sweetheart,"

---

[84] *Kniga*, p.68.

explains Dimit"r Osinin in his preface to his collection of folk songs.[85] The observations of Ivan Burin completely support the aforementioned thesis: " The young girl most powerfully sympathizes with the sweetheart, the other relatives come after the beloved in terms of grief and love."[86] He provides the following example: "Rada begged her mother and her father to pull her out of flowing water. They just walked along the river, moaned, and went on. The sweetheart saved Rada. He plunged into the flowing water and pulled Rada out."[87]

Here belongs the beloved motif, "a snake in the bosom is a money-belt of gold coins." The content of this motif is as follows: the young Stoian is sick, he is asking his relatives to remove a snake from his bosom. They all refuse, th[illegible]ot wanting to be endangered. Only his beloved dares to thrust her hand into his bosom. She takes out not a snake, but nine strings of pearls and one string of gold coins.[88]

The love for one's sweetheart is endowed with a tremendous power. This is a motif in many folk songs:

Kato mi na um doideshe	As you were coming to my mind
za tebe, Stanke, za mene,	for you, Stanka, for me,
za nashte, Stanke, khorati,	for our, Stanka, talks,
ta pekhlivani polozhikh	I knocked down a wrestler
kato na niva snopite.	as in a field of wheat sheaves.

or

Pa rekokha: "Stoina ide!"	They said: "Stoina is coming!"
Ripna ludo prav na nogi,	The young man jumped on his legs,

---

[85] *Dushata*, p.15.
[86] *Narodno*, p.287.
[87] *Narodno*, p.287.
[88] *Pokazalets*, p.118.

ta razk"sa bukaite	and tore off the fetters
bukaite ot nogite,	the fetters from the legs,
belezite ot r"tsete,	handcuffs from the hands,
siten sindzhir ot shiiata.[89]	the tiny chain from the neck.

Death is often involved in the theme, "the power of love." Here is an example of how death is presented in the motif, "the love is a fire which does not die out:"

Ut sevda chilek umira,	From love one can die,
Oginia gori i gasne, -	The fire burns and dies out, -
Sevdata gori, ne gasne.[90]	Love burns and does not go out.

Respectively in the Ukrainian song "It was love, it was" one of two is claiming that love is the worst illness:

Bolist' perebudu,	I will overcome my illness,
V posteli lezhachy,	Staying in the bed,
Liubov ne zabudu,	I will not forgive the love,
Po svitu khodiachy.[91]	wandering all over the world

What is interesting in comparing the Bulgarian and the Ukrainian songs? In Ukrainian everyday-life love songs there are almost the same motifs related to the theme "the power of love." There is no evidence I am aware of for borrowing such motifs, either from one or from the other side. Presumably, it is a question of the independent and simultaneous generation of the same motif in different geografic

---

[89] *Narodno*, p.280.
[90] *Kniga*, p.173.
[91] *Rodynno*, p.477.

places. However, a possible explanation of the similarity in motifs may lie in the similar Slavic viewpoint of the Bulgarian and the Ukrainian people.

While dealing with a list of "loci communes" Kolessa wrote: "Here belong the so called Christmas-carol type love songs, which exalt the beloved over all the relatives."[92]

Very similar to this are two motifs: the motif of strong love and the motif of the eternal love, sometimes symbolized in terms of an eternal kiss. "The kiss is till the very end" is a common motif in Bulgarian songs. There are at least two variations of the above motif in Anton P.Stiolov's *Pokazalets* The first deals with the hesitation of young Stoian. He has to chose between breaking the pitcher, taking the bouquet of flowers, or kissing his desired beloved. He decides at the end to kiss the lady. What is his motivation? The kiss will last to the very end of his life, while the pitcher could be bought for two aspers, and the bouquet is fresh only till noon. The second variation goes as follows: A wind has blown and awakened a young girl. She had been dreaming about three young men around her: a grocer, a goldsmith and a tailor. The first one hit her with an apple, she curses him when he dies to cut an apple for him, the second one hit her with a precious stone, she curses him to be sick for nine years, to squeeze through a ring, and the third one who kisses her, was cursed to have a mouth smelling of the Holy Land basil and to stay with her till the very end.[93]

Oi, haiovi voroten'ka - ne mozhu zaperty,
koho liubiu - ne zabudu do samoi smerty.[94].

---

[92] *Ukrains'ka*, p.101.
[93] *Pokazalets*, p.110-111.
[94] *Ukrains'ka*, p.451.

O, gates of the grove - I can not close,
the one I love - I will not forget till very end.

or:

"Oi ty, divchyno zaruchenaia,	"O, you engaged girl,
choho ty khodysh zasmuchenaia?"	why you are going so grieved?"
"Oi iak zhe meni smutnii ne buty,	"How could I be not sad,
koho ia liubliu - trudno zabuty!"[95]	the one I love - is difficult to forget!

That for her beloved the girl could suffer her mother's punishment constitutes another motif. The motif of "mother beating her daughter because she is in love with a boy" is very often found in Ukrainian love songs:

Bytyme maty, znatymu, za shcho:	When mother will beat me, I'll know why;
Za tebe, serden'ko, ne za ledashcho.[96]	It is because of you, sweetheart, not just for a any reason.

In Bulgarian love songs of everyday life this motif is not present. Although the mother is supposed to supervise her daughter before the marriage she is not expected to use physical force according to the content of the Bulgarian folk songs.

---

[95] *Pisni pro*, p.91.

[96] *Pisni pro*, p.85.

Chapter Seven: The Motifs Related To the Theme "Courtship and Engagement" ("Ukhazhvane i davane na duma," "Zalytsannia, pobachennia")

There are a number of sub-themes in the themes of courtship and engagement which contain numerous motifs. The usual place of courtship in Ukrainian songs is either the well, the garden, or the street. In the Bulgarian motifs the most common places of courtship are the horo (circle chain dance), the working-bee[97] (sedianska in Bulgarian), and the well. Of these examples, only the well appears as a common theme in both languages. The well in the songs of both languages is a place where courtship occurs. In everyday life, the young girls go to the well for water. The young men go to the well to water their horses. The well is a naturally established place for social meetings and gatherings. "Young men and women banter at a well" is a common motif in Bulgarian songs: "The sun set behind a green forest, young maids and young men get together in the broad field near a cold well: the girls to get water and the young men to tease them. Young Angelina comes first, Giuro meets her and wants to take her."[98]

The well in Ukrainian songs also represents the place where young people get together. This is the place established by the established customs and family tradition:

Iak idesh, divchyno, izrannia po vodu,	While you go for water early in the morning,
Ne nadyvliusia na tvoiu vrodu.[99]	I cannot look at your beauty enough.

---

[97] "sedianka" in Bulgarian

[98] *Pokazalets*, p.103.

[99] *Pisni pro*, p.11.

The street in Ukrainian folk songs symbolizes a place of meeting, a place where young unmarried people can reveal their appearance and their personalities. Along with the area near the well, the street is the only place in Ukrainian folk songs where young unmarried people can communicate and court without breaking the unwritten laws of folk society. Although the mother still controls a young girl's activity, she permits her daughter to go out on the street:

Dobryi vechir, stara maty,	Good evening, old mother,
dai vody napytsia.	give me some water to drink.
Pusty dochku na vulytsiu,	Let your daughter go on the street,
Oi khoch podyvytsia.[100]	At least, so I can look at her.

In the above song we can infer that the girl is on the street not simply for a walk but to attract someone's attention. In his research for a paper on a similar topic Bohdan Nebesio speaks about "na vulytsiu" as a place where a girl is supposed to reveal her virtues.[101] That is why the girls so strongly wish to go on the street. A girl wants to resist for food for three days in exchange for the opportunity to go on the street one day only:

Maty moia staren'ka, maty moia, maty!
Ne dai meni try dni isty, a den' pohuliaty.[102]

Mother, my old mother!
Do not give me food for three days, only one day on the street.

---

[100] *Sertsia*, p.15.

[101] Bohdan Nebesio, "Dva konteksty soromits'kykh pisen': vechornytsi ta vesillia", (Course paper, Ukrainian Folklore Archive, MLCS, U of A, 1989).

[102] *Pisni pro*, p.47.

In Bulgarian songs there is no such a motif as "Going to the street to attract someone's attention." Instead in Bulgarian songs young people meet each other at the village's horo (circle chain dance):

Mome Kalino, Kalino!	Maiden, Kalina, Kalina,
Druzhki Kalina vikaa:	Friends were calling Kalina:
Aide, Kalino, na oro,	Come to the horo, Kalina,
oroto grozi bez tebe	the horo is ugly without you
ergene t"zhat za tebe.[103]	bachelors miss you.

The horo as well as the street is a place for social gathering of young unmarried people. The second important place for courtship, according to Bulgarian folk songs, is the working-bee. It is here that young women reveal their values and young men are supposed to find their beloved. Very popular is the motif: "a young man sits close the maiden he is interested in":

"Aide, druzhina, da vecherame,	"Let's have dinner, boys,
pa da ideme dole u selo,	to go down to the village,
na sedenkite, kod malki momi -	to the working bees and young maidens -
koi deka saka, tamo da ide,	everyone is free to go wherever he wants,
koi deka saka, tamo da sedne".[104]	everyone is free to sit wherever he wants".

There is no event that corresponds to the Bulgarian working-bee event in Ukrainian folk songs on which this study is based. Instead, the garden is a significant

---

[103] *Dushata*, p.99.

[104] *Dushata*, p.101.

place in Ukrainian folk songs. The garden may also appear in Bulgarian songs, embodied with the same symbolic meaning: a place where young girls are dreaming about love and marriage ("Iana sedit vo gradina...")[105] The garden, however is not only a passive location, but also an active component of the scenario. The beloved meet each other there, either publicly or secretly. They communicate in the garden, sharing feelings and dreams. The cherry orchard is a famous place for romantic encounters in Ukrainian songs:

Oi u vyshnevomu sadochku, kozak divchynu pidmovliav:	In the cherry orchard, a Cossack was enticing a girl;
"Oi ty divchyno, chornobriva, oi chy pidesh ty za mene."[106]	"You black-browed girl , will you marry me."
or	
V sadu huliala, tsvity zbyrala, koho liubila prycharuvala. [107]	She was walking in the garden, gathering flowers. she enchanted the one she loved.
or	
Khodyla Marusia v vyshnevom sadu ta i vse hovoryla:"Zamizh ne piidu." [108]	Marusia was walking in the cherry orchard she was saying: "I will not marry."

---

[105] *Dushata*, p.62.

[106] This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to the Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

[107] This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to the Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

The following song, "Unbridle the horses, fellows," contains a number of motifs related to courtship experience:

Rozpriahaite, khloptsi, koni	Unbridle the horses, fellows,
Ta liahaite spocyivat',	And lie down to rest,
A ia pidu v sad zelenyi,	I will go in the green orchard,
V sad krynychen'ku kopat'.	To dig a well in the orchard.
Kopav, kopav krynychen'ku	I dug a well,
u vyshnevomu sadu...	in the chery orchard...
Chy ne vyide divchynon'ka	will a young girl not come
Rano vrantsi po vodu?	early in the morning for water?
Vyishla, vyshla divchynonka	A young girl went
V sad vyshnevyi vodu brat',	Into the cherry orchard for water,
A za neiu kozachen'ko	a Cossack followed her
Vede konia napuvat'.[109]	leading a horse to water.

There is a particular Bulgarian motif, which belongs to the following "courtship" theme: "a flower is growing from a maiden's hair."[110] In the song "If she had known she would take him..." the maiden wants a four-leaf clover to grow from her blonde hair.

In most cases it is difficult to differentiate the courtship motifs from the engagement motifs due to their similar nature and to their almost simultaneous

---

[108]This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to the Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

[109] *Struny*, p.100.

[110]*Kniga*, p.89-90.

appearance. There is a special division of such motifs in Anton P.Stoilov's *Pokazalets,* entitled "Falling in love and love teases." Going through them we can list the following motifs: "lads compete for a lady by throwing a stone," "the interested young man steals his beloved's handkerchief," "an unmarried woman gives her necklace to a shepherd as a sign of engagement," "the young man takes his beloved's wreath from her head."[111]

If we expand the research to other sources we could add the following motifs: "spilling water, drinking from a pitcher, taking a bouquet."[112] "a bouquet is given for love - the flower and love are one in the same thing."[113] "The difference between the signs of love in most cases is insignificant. The ones which most often appear are: asking for water, asking for a flower, asking for the girl's eyes, asking the girl to look at him, or a request for a kiss."[114]

I podai mi ot vodata,	Give me from the water,
I podai mi ot kitkata,	Give me from the bouquet,
Ot kitkata polovinata![115]	Half of the bouquet!

Engagement is expressed in many ways in Bulgarian everyday-life folk songs. There are a number of steps in the course of engagement. If a young girl accepts a young man she will accept a bouquet and drink from his wine vessel. It is also a sign

---

[111] *Narodno*, p.276.
[112] *Kniga*, p.139-140.
[113] *Narodno*, p.271.
[114] *Kniga*, p.146.
[115] *Kniga*, p.147.

of acceptance if the maiden gives the young man a quince. Within the process of engagement different events take place: in some geographical areas the maiden is wearing a wreath and slippers.[116]

The exchange of gifts is the next step in the process of engagement. Preparing gifts forms a significant part of everyday activities of young women. Many songs deals with this motif:

Pak si sa, maichiu, pochiudikh,	I was wondering, mother,
kak da mu s"rtse razvalia -	how to make him to love me -
otkachikh biali kharkomki,	I unhitched white copper cauldrons,
ta si mu konche napoikh,	watered his horse,
postelikh alen mindil"chek,	spread out a scarlet couch,
ta si mu konche nazobikh.	fed his horse.
I dara sa sme darili:	We gave each other gifts,
toi mene p''rsten sreb"ren,	he - a silver ring to me,
ia nemu k"rpa sharena.[117]	I - a many-colored kerchief to him.

The motif of exchanging gifts occurs with the motif of feeding and watering the horse. The beloved motif related to gifts is: "The young man asks his beloved what present she wants from him. She wants a beaded necklace, because he will look at her and will burn from love."[118]

The mill in the Ukrainian folk songs is a place where the young men are supposed to reveal their values and meet young girls. A common motif is : "The girl is going to the mill to see her beloved:"

Oi pidu ia do mlyna, do mlyna,	O I will go to the mill, to the mill,

116 *Dushata*,p.20.

117 *Dushata* ,p.97-98.

118 *Pokazalets*, p.140.

A u mlyni novyna, novyna.	At the mill there is news, news.
Tam-to, mamtsiu, mel'nyk,	There is a miller, mother
Tam-to, mamtsiu, dobryi,	There is a good one, mother,
Tam-to, mamtsiu, khoroshyi -	There is a fine one, mother
Mele hrechku bez hroshei.	He grinds buckwheat for free
Mele hrechku, na kish posypaie	He grinds buckwheat, pours it into the basket.
I na mene pohliadaie.[119]	And he is looks at me.

This erotic motif: "Going to the mill" is not found in the collections of Bulgarian folk songs I am dealing with, but may exist in others .

---

119 *Pisni pro*, p.54.

Chapter Eight.: The Theme "Love Adventures and Obstacles" ('Liubovni prikliucheniia, sp"nki pred liubovta," "Khlopets klyche divchynu, divchyna prynadzhuie khloptsia, pohovir, maty ne dozvoliaie bachytys', susidy-vorohy, proklin rozluchnytsi)

Many songs in both languages deal with motifs related to love adventures and love obstacles. The motifs of unhappiness or gloominess seem to prevail over joyful motifs and motifs of contentment. With regard to this it could be said that songs about love obstacles will be predominant over the songs about love adventures. Slavic culture has no famous tradition in dealing with love and erotic themes in detail in comparison to other cultures: (the Arab and Indian people have erotic reminiscences in their folklore.) On the few occasions when love adventure motifs do appear in Bulgarian and Ukrainian folk songs they are not emphasized, and are even downplayed, as follows: "The cases of love adventures and relations in folk lyrics...although sometimes rather realistic, echo traditionally established forms, the result of which is the so-called Bulgarian "coy realism." Passion and adventures in the love relation which do not conform to accepted forms of morals and goodness are very rare in the Bulgarian folk lyrics. To the extend that they do appear, they are the creation of small hedonistic circles, but they remain separate from the large, rich repertoire of songs of love."[120]

Illustration of the above are the following motifs: "A maiden invites her beloved to sleep at her place," "A maiden accepts her beloved undressed," "The roosters sing in the morning, but the maiden wants to keep her beloved longer," "close to the

---

[120]*Kniga*, p.9.

sweetheart is the warmest place in the world." All these motifs appear under the division "Love passion and love adventures."[121]

"The Bulgarian love song contains purity and shyness, the same as the love of young peasants... But youth is youth and one must forgive its foolery and sins: "

Dve se mladi u livadi libat,	Two young people make love in the meadow,
tiia misliat, nikoi gi ne vidi	they think no one sees them.
Videla gi zelena livada,	The green meadow saw them,
pa kazala na zelena gora,	it told the green forest,
gora kazhe na studena voda."[122]	the forest told the cold water.

The motif here is "while the sweetharts are making love, the whole world is aware of it, there is no chance for hidden love." Elements of nature are often characters of folk songs. They are personified as living things participating in the human world. Another related motif is "come, sweetheart, when nobody is around." It is common for both folk songs compared:

Doidi, libe, dovechera	Come, sweetheart, this evening,
dovechera pod pendzhera,[123]	this evening, under the window,
che s"m samo sameninko,	because I am alone,
s lak"t porti sum podprialo,	I have blocked the front door with my elbows,
s liko pendzheri v"rzalo...[124]	with bast I have tied the window.
(momata)	(the girl)

---

[121] *Kniga*, p.166-173.

[122] *Narodno*, p.276-277.

[123] archaic word for "prozorets"/window.

[124] *Narodno*, p.281-282.

In Ukrainian songs there are similar motifs. The young man is supposed to cross a fence and stay in his sweetheart's room:

Perelaz, perelaz,	There is a fence crossing, fence crossing,
Vid susidy do nas.	From the neighbors' place to ours.
- Susids'kyi lehiniu,	- Neighbors' son,
susids'kyi lehiniu,	Neighbors' son,,
Chom ty ne idesh do nas.[125]	Why are you not coming to our place.

There is also a particular Ukrainian motif related to this theme: "when the girl misses her sweetheart, she has a headache and only the sweetheart can cure it:"

Bolyt moia holovonka,	My head aches,
Iak vechir nastane,	when the evening comes.
Pryidy, pryidi, myi mylenkyi,	Come, come my sweetheart,
Mozhe perestane.[126]	Maybe it will stop.

Another common motif for both languages is "it is still too early for the beloved to part even when the roosters crow the second and third time". The particular Ukrainian motif is "the girl will wake up her sweetheart Cossack in the morning when the first rooster sings:"

Nochui, nochui, myi mylen'kyi,	Stay overnight, my sweetheart,
ia moloda ne zaspliu.	I am not going to fall asleep.
Pershi pivni iak zapiiut,	When the first roosters will sing,
a ia tybe zbudzhu.[127]	I will wake you up.

---

[125] *Rodinno*, p.133.

[126] *Dobryi vechir*, p.60.

F.Kolessa wrote about the motif, "a girl wakes up her sweetheart Cossack": "We even find love songs which expressively echo battles with the Turks and Tatars: a girl wakes up a Cossack who fell asleep while on duty, and alerts him of the Turks; a beloved ransoms her/his sweetheart from Turkish captivity."[128]

Additional songs in both languages also deal with motifs related to the theme "love obstacles." Love obstacles appear when the young lovers are forced to separate due to different reasons. It is my intention here to analyze the general motifs of obstacles. The similar nature of these motifs is derived from the similar historical and cultural background of both nations: many centuries of domination by more powerful foreign countries, often by non-Slavic rulers. Both countries have only recently achieved political freedom.

In the old Slavic tradition a household is usually comprised of more than one family: the bride is supposed to join the family of her husband and his parents. Alltogether they make one family, in which everybody has his/her own responsibility. Due to this traditionally established pattern of relations, the relatives of young lovers are presupposed to interfere in their private affairs, even before marriage. How does this happen in folk songs?

Ivan Burin mentions the following example of relatives creating obstacles between the young beloved in this Bulgarian song :"fathers and brothers with guns and knives, bitter curses of mother and sisters, envious friends who are blaming the maiden in

---

[127]This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see the research paper "References to the Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

[128]*Ukrains'ki*, p.88.

front of her beloved young man."[129] Almost the same obstacles are evident in Ukrainian songs. There is a special word for a person who separates a couple: "rozluchnytsia" ("separator"). This could be a relative ("a relative aspires to separate the beloved. "[130]) The mother of the young man could also interfere in the love affair ("a mother prevents her son from marrying a widow,"[131]) the people from the neighbourhood are also blamed for the separation of the lovers ("enemies."[132]) In the following Bulgarian song there is a motif, "the beloved lad is cursed by his sweetheart, because he is promised to another girl by his father:"

Da t dade Gospod, Dimitre,	Let the Lord grants, Dimitr,
Do devet mili d"shteri,	to have up to nine nice daughters,
Da rast"t i da porast"t,	to grow up and have grown up,
Da stanat ruba da pravat	to reach the age of marriage,
da ti sichkoto prodad"t.	to sell everything you have.
Cher prosiak togai da tr"gnesh	Then you will go out like a black beggar
Ot sele v sele da odish	going from village to village
I v"v Kunino da doidesh![133]	And you will arrive at the village of Kunino.

The above motif is described as "a variation of the motif of mutual love curse." The separation of a couple is a deed which should be punished in the eyes of the folk. Many curses in Bulgarian and Ukrainian songs deal with people who cause separation. Here is an example of this motif in a Ukrainian song:

---

129 *Narodno*, p.279.

130 *Ukrains'ka*, p.413.

131 *Ukrains'ka*, p.414

132 *Ukrains'ka*, p.416.

133 *Kniga*, p.201.

A tii nehidnitsi, nashii rozluchnytsi, hei!
Shcho nas rozluchyla vid lit moloden'kykh, hei!
vid lit moloden'kykh, vid dityi dribnen'kykh, hei!
Iak rybu z vodoiu, tak mene z toboiu! hei!
Spusty, bozhe, bidu na moiu susidu, hei!
Shchoby ne vydila, kudy ia poidu, hei![134]

To this wretched woman, our separator, hei!
who has separated us since our early years, hei!
since our early years, from our small children hei!
As a fish separated from the water, so I was separated from you! hei!
Oh Lord, send a misfortune upon my neighbor, hei!
so that she will not see, where I will go, hei!

The following Bulgarian song, "A vow for love fidelity," containing the above motif

is considered "pripiavka" ("singing") under the accepted classification:

Bial viat"r dukha, bial viat"r dukha,
Planini bie, briagove roni,
Briagove roni, sniagove topi,
Sniagove topi, tri reki tekot.
Tri reki tekot, tri bilki ts"ftiat.
P"rvata bilka za p"rvo libe;
Vtorata bilka za vtoro libe;
Tretata bilka zhiva razdiala!
Koito ni nazi zhivi razdeli,
Da go razdeli ch'ornata chuma![135]

White wind is blowing, white wind is blowing,
It is hitting mountains, it is crumbling the banks,
It is crumbling the banks, it is melting snow,
it is melting snow, three rivers are flowing.
The first herb is for the first sweetheart;
the second herb is for the second sweetheart;

---

[134] *Ukrains'ka*, p.420.
[135] *Kniga*, p.80.

the third herb is a painful parting!
Let the one who parted us,
be parted by the black death.

Neighbors are often blamed for the separation of the lovers. They are subject of the sweethearts' condemnation:

Oi susidy blyz'kii - Vorozhen'ky tiazhkii Ta sudiat' i hovoriat', bo i sami takii.	O, close neighbors - Strong enemies, are condemning and gossiping, because they are like that, themselves.
Oi pokopaly iamy Ta hlyboki pid namy... Oi popadaite v iuamy, vorozhen'ky sami![136]	They dug pits very deep under us... fall in the pit yourself, you enemies!

While dealing with this motif H.Sydorenko mentions a number of obstacles: "instigations of enemies ("close neighbors - strong enemies,") parents prohibition ("the mother beats [the girl,], she does not allow her on the street,") social prejudices, lack of confidence in the beloved person, compulsory separation."[137]

A.M.Kin'ko deals with the motif "impossible love because of social prejudices " in Ukrainian songs. He speaks about "a lord, whose feudal right allows him to separate the beloved and, even more, to take the girl for himself." The young sweethearts in this motif are presented as a pair of doves.[138] A similar motif to the theme " impossible love because of the oppression of the powerful rulers" exists in Bulgarian

---

[136] *Pisni pro*, p.19.

[137] *Rodynno*, p.6.

[138] *Ukrains'ka narodna poetychna tvorchist'* , Vol.1, (Kyiv: Radians'ka shkola, 1958), p.618.

songs. In Bulgarian history there is a long period under Ottoman rule. There is a love motif related to the period of the Turkish invasion: "The unmarried sweethearts are separated, because their fathers moved to two different villages to escape from foreign conquerors." Stoian and Petkana can not see each other, so they share their sorrow with the moon.[139]

In Ukrainian songs the lack of wealth is considered a good reason for a mother to interfere with the courtship. At the same time, common opinion in the community does not agree with the mother's interference for this reason. Although this motif is well presented in Bulgarian songs, there is also an opposite theme: "a love of convenience," which exists under a number of motifs: "there is no love without money," "advice to take a Greek, not a ploughman," "a maiden sells a flower to a bachelor for a gold coin."[140]

As I mentioned previously, traditional customs made it possible for young persons to be forced by their parents to marry someone they do not love. This is echoed in the love folk songs of everyday life. The theme "unwilling to marry an unloved person" exists in the folk songs of both languages. There are a few particular motifs derived from it.

In Bulgarian songs it is natural if the parents arrange the marriage, and even choose the future bride or groom for their child. Although he or she is expected to obey the parents the unmarried child is also destined and expected to suffer some pain while obeying the parents decision. In the song, "Forced marriage," there is the

---

139 *Narodno*, p.283.

140 *Pokazalets*, p.142-143.

following motif: "Rada is complaining to God that her future husband is ugly. Her brother agrees with her. However, she accepts her father -in-law 's wealth."[141]

Another motif related to this theme is found in the Bulgarian song, "a maiden is engaged where her heart does not want to be." The motif here is "a maiden is not happy about her fiance who told her he will marry her only after her parents' death."[142]

The theme "unwilling to marry to an unloved person" is well represented in Ukrainian folk songs. What is significant for Ukrainian motifs is that sorrow caused by the enforcement of staying with an unloved person is much more painful. It is not easy for the daughter to accept the arranged marriage. She might expect misfortune to happen to her mother, who is responsible for this marriage:

"Ty hadala, maty, shcho mia ne zhoduiesh,
Dala-s mene za neliuba, a teper banuiesh!
Ty hadala, maty, shcho mia sia ne zbudesh,
Taka pryide hodynon'ka, shche i plakaty budesh."[143]

You thought you would not be able to feed me, mother,
you gave me to someone I did not love, and now you are grieving!
You thought that you would not get rid of me,
Such an hour will pass by, and you will cry yet.

In both languages it is the daughter, not the son, who is expected to obey the parents' decision. It brings the girl a lot of sorrow in another Ukrainian song:

"Luchshe zh myni, maty, tiazhkyi kamin' zniaty,

---

[141] *Pokazalets*, p.168.
[142] *Pokazalets*, p.140.
[143] *Ukrains'ka*, p.430.

Nizh myni neliuba sokolom nazvaty.
Luchshe zh myni, maty, hirkyi polyn isty,
Nizh myni z neliubom vecheriaty sisty."[144]

It is better for me to lift a heavy stone, mother,
than to call the unloved a falcon
It is better for me to eat bitter wormwood ,
than to have a dine with an unloved fellow.

It is disastrous for the young girl if she does not want her fiancee or husband. There is a motif: "A sweetheart invites his beloved to escape with him and to forget about her parents and unloved husband. She is concerned about who will take care of her children. The sweetheart answers that he and God will take care of them."[145] Kolessa talks about self-respect of Ukrainian women in family relations: "In Ukrainian love songs women do not appear in such a passive role, nor in such an unwilling humiliating situation as, for example, in Russian songs. The women demand to be treated equally with men; she manages to stand up to her lover and parents, ignoring the unfriendly opinions of society, neighbors and enemies."[146]

In comparison, the young female characters in Bulgarian folk songs are more obedient, passive and shy, while the old female characters are much more self-confident and independent.

---

[144] *Ukrains'ka*, p.429.
[145] *Ukrains'ka*, p.427.
[146] *Ukrains'ka*, p.102.

Chapter Nine: Motifs Related to the Erotic (Erotichni motivi, Erotizm motyvi)

Erotic motifs are better developed in Ukrainian songs than in Bulgarian. In Ukrainian songs they are presented in a more sophisticated fashion, usually through the use of symbols and metaphors. In the Bulgarian songs these motifs are rarer and presented more simplistically.

Among the erotic motifs in Bulgarian songs is the motif "shy girl or young man." In his analysis of Bulgarian folk songs, Dimit"r Osinin found the Bulgarian girl character shy, but not retiring or conservative.[147] As a proof he cites the motif "Bulgarian girl always prefers a kiss to expensive gifts." Love affairs in Bulgarian folk songs are presented as plays with two protagonists. In such plays it is the young man who is bashful, not the girl. This motif exists in the following song:

Pile poie u konop'e,
momche igra s"s devoiche.
Momche bilo sramezhlivo
u sramove produmalo:
"Dai mi, mome, tsrni ochi,
tsrni ochi za gledan'e."
Moma bila at"rdzhiika,
at"r da mu ne razturi,
dala mu e tsrni ochi,
ts"rni ochi za gledan'e.[148]

A bird is singing in a hemp field,
a young man is playing with a girl.
The young man is bashful,
He bashfully says:
"Give me your black eyes, girl,
your black eyes for seeing."
A maiden was compliant,
in order not to refuse his wish,
she gave him her black eyes,
black eyes for seeing.

In the next line of the above song, in answer to the young man's next request, the girl gives him her white face and her slender figure. The erotic motif here could be

---

147 *Dushata*, p.18.
148 *Dushata* ,p.69.

defined as: "The bashful young man receives the love of a compliant girl." Often in Bulgarian songs the young man is decent and shy at love play. The motif "the young man asks the girl to do up her jacket and to cover her neck to prevent his soul from fainting" is contained in the following song:

- Zakharinko, malai mome,	- Zakharinka, a little maiden,
zakopchai si petelkite,	do up your buttons,
petelkite na eleka,	the buttons of your jacket,
i si v"rzhi alt"neto,	and tie your necklace,
alt"neto na g"rloto,	the necklace on your neck,
da mi dusha ne pripada.[149]	so my soul would not faint.

Further in the song there is a second erotic motif: "the girl wants the young man to do up her jacket and to tie her necklace." In response to her request the young man explains that he is not supposed to do it. There is another symbolic erotic motif which deals with the imagination of the girl. The following is a punishment imposed on a young man who has stolen a girl's wreath[150]:

...da go v"rzha s moita rusa kosa,	...to tie him with my blonde hair,
da go biia s moi beli r"tse,	to beat him with my white hands,
s beli r"tse po beloto litse,	with white hands on his white face,
da go streliam s moi t"nki pr"sti,	to shoot him with my fine fingers,
da go goria s moi ts"rni ochi,	to burn him with my blue eyes,
s ts"rni ochi, s ts"rveni obrazi.[151]	with black eyes, with red cheeks.

This is a metaphorical depiction of what the girl is going to do with her sweetheart. As with the motifs in previous examples this one is also related to the theme "the girl

---

[149] *Narodno*, p.282.

[150] the loss of maiden's "wreath" may symbolize loss of virginity

[151] *Narodno*, p.276.

is more active in the love relations then a young man." In terms of relations with the parents the Bulgarian girl is passive and obedient. In terms of relations with her lover she is active and enterprising.

The same motif occurs in Ukrainian songs. "The girl asks the young man to come to her place when she is alone. The young man answers that they are both young and would be ashamed if he came." In this song also the girl is expected to play the more active role:

Do tebe khodyty...	To go to your place...
Iak tebe liubyty?	How could I love you?
Ty ishche moloda,	You are so young,
Ia ishche molodyi,	I am still young.
Budem sia han'byty.[152]	We will be ashamed.

There is a common motif for both Bulgarian and Ukrainian folk songs, namely that "the maiden is ashamed to do what she wants because her mother is watching." The Bulgarian song, "I would swing you, but my mother is watching,"[153] deals with this motif. The swinging requested by the young man is rejected by the girl because her mother is watching her. In the Ukrainian song, "Oi, Marichka, chicheri," there is the same motif: "a girl refuses combing her beloved, because she is ashamed her mother might see":

Ia by tobi chesala,	I would comb your hair,
chesala, chesala.	comb, comb.
Koby maty ne znala,	If mother would not know,
ne znala, ne znala.	would not know, would not know.

---

152 *Rodynno*, p.133.

153 *Kniga*, p.201.

Maty bude dyvyty,	Mother will watch,
dyvyty, dyvyty.	watch, watch.
Iak sia budu han'byty,	When I will bring disgrace on
han'byty, han'byty.[154]	myself...

Another common motif is "the beloved young man is sleeping at his sweetheart's place" In Bulgarian songs the girl lies that it is still early in order to keep her beloved longer: "The young man says that the roosters ara crowing, it is time to go. The girl answers that these are not true roosters. Then he hears the imam[155] shout - she answers, that this is a donkey. He says ploughmen are going on the road. She answers that she does not care. Let them go. She wants him to stay with her."[156] In Ukrainian songs the girl does not try to keep her beloved, she wakes him in time, when the roosters are crowing:

Vstavai, vstavai, myi mylenkyi,	Get up, get up, my sweetheart,
uzhe tvoia pora ide,	it is your time to go,
usi koni hodovani,	all the horses are fed,
a tvii konyk v zemliu dre.[157]	your horse is scraping the ground.

Ascetic motifs are unusual for Bulgarian and Ukrainian love songs, although they occasionaly appear. "There are no ascetic reminiscences in our love songs. The song abput the maiden-nun sounds like an echo from the unhappy medieval period. In this

---

154 *Dobryi* vechir! p.33.

155 person in charage of Turkish mosque

156 Pokazalets, p.114.

157 This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

song the stress on 'the black land is not rewarding' is the sign of a new concept."[158] Love and beauty are natural phenomena. They should be enjoyed instead of wasted. The black soil associated with the black monastery in Bulgarian folk songs is a place where love is impossible and beauty not enjoyed. The Bulgarian motif "a young man asks a young nun to give her white face, black eyes, and fine eyebrows not to the black land, but to him"[159] is a famous one. In another Bulgarian song "A pretty woman becomes a nun,"[160] a pretty women is refused entry to the cloister because she carryies a big misfortune, her beauty. This motif exists in the following song:

- Gergino, moma khubava,
Manastir miasto shiroku,
Ala za tebe niamame,
Che ti e bialo litsetu
I ch'orni ti sa ochite,
I t'onka ti e snashkata.
Kalugere sa vse mladi,
.....
Manastir sa shte zapalii,
Kalugere shtat izgoria!

- Gergina, pretty maiden,
the cloister has a wide space,
but we do not have room for you,
because your face is white
and your eyes are black,
and your figure is fine,
Monks are all young,
.....
The closter will catch fire,
The monks will burn.

There is no indication of such motifs in collections of Ukrainian songs which I am aware of. Sydorenko speaks about the lack of Epicurean motifs in Ukrainian love songs. According to her, parents advise their children to be careful, not to waste their minds, not to lose their honor. Young unmarried people are looking not just for fun

---

158 *Dushata*, p.15.
159 *Kniga*, p.188-189.
160 *Kniga*, p.185.

but for future husbands or wives. Shameless young people are strongly condemned by society:

Oi ishov ia z vechornyts'	O, I went from the evening party
Cherez try horody,	through three gardens,
Zamotavsia v harbuzynnia,	I got tangled up in pumpkin leaves,
narobyv ia shkody.[161]	I caused some damage.

The erotic motifs which emphasize sensuality are not very common in the love songs of either language, although they can be found. In the Bulgarian song "Pretty maidens from the city of Lovech," the girls are washing their legs and asking each other whose legs are the whitest:

Pustite momi lovchanki	The lovely maidens from the city of Lovech
D"lboka voda gazekha,	wade in deep water
Pisani poli digakha,	many-colored skirts they were lifting
Beli si kraka miekha[162]	they were washing their white legs

In the Ukrainian songs sensuality is related to loosening the braids, which is black and curled ("Ta razpushchu chorni kudri")[163] and hangs down to the waistline ("V mene kosa do poiasa")[164] or to combing someone's hair:

Oi Marichko, chychyry	O, Marichka, chichiri
Chychyry, chychyry,	Chichiri, chichiri,
Rozcheshy my kucheri	Comb my curls,
Kucheri, kucheri.[165]	Curls, curls.

---

[161] *Rodynno*, p.6.

[162] *Kniga*, p.53.

[163] *Rodynno*, p.34.

[164] *Rodynno*, p.36.

It is interesting that it is not clear if the person speaking to Marichka is male or female, even though the reader expects a normal male-female situation. There is, however, a special indication that this is a special combing (like running fingers through her/his hear) because the activity is not approved by the mother. An erotic motif found in the folk songs of both languages is "a young man loves two or three girls at the same time":

Oi u poli try krynychen'ky,	O, there are three wells in the field,
liubyv kozak try divchynon'ky[166]	A Cossack loves three girls.

or

Oi u poli dvi topoli - odna odnu perekhytuie...
A v kozaka dvi divchyny, - odna odnu perepytuie:[167]

O, there are two poplars in the field - one bending over the other...
The Cossack has two sweetheart girls, - one asks questions the other:

Having two lovers at the same time is a common motif in the folk songs of both languages. It is more common, however, in the Ukrainian songs. In Bulgarian songs this motif appears along with the condemnation and punishment of a young man who has two lovers:

Prokleto, trikleto,	Cursed, three times cursed,
koi dve momi libi,	who loves the maidens,
dve verni drugarki[168]	two true friends.

---

[165] *Dobryi vechir*, p.33.
[166] *Sertsia*, p.24.
[167] *Pisni pro*, p.67.
[168] *Narodno*, p.292.

In these examples from each language, the two girls love one and the same motif is "A girl falls in love with an engaged or young man and are friends as well.

A particular Bulgarian motif is "a girl falls in love with an engaged or married man". Item 134 in Anton Stoilov's *Pokazalets* refers to a song about Elkana, who meets people carrying wine. They offer her some. She does not want wine, but the youngest man in the group. They tell her he is engaged. The song "Stigni go maicho, v"rni go mamo"[169](" Catch him, mother, bring him back, mother") deals with the motif: "A girl shares with her mother her feelings of love for a young man, who might be engaged or married."

In her paper, "Songs Your Mother Should Never Have Taught you: Erotic Motifs in Ukrainian Folk Songs, "[170] Orysia Tracz deals with erotic symbolism in Ukrainian folk songs. She considers water a symbol of a girl's virginity, the horse a symbol of the male sexual organ, and the motif "giving water to the horse" a symbol of the sexual act. Volodymyr Hnatiuk also deals with erotic metaphor in his "An

---

[169] *Kniga*, p.55.

[170] Orysia Trasz, "Songs Your Mother Should Never Have Taught You: Erotic Motifs in Ukrainian Folk Songs, (Paper delivered at conference "Issues in Ukrainian Culture and Ethmicity: Academic and Community Perspectives", Edmonton,April, 1996).

erotic Ukrainian song from the 17th century."[171] According to him the bandura in the following song symbolizes the female sex organ:

Oj pid horoju, pid perewozom
Stojala diewczyna z swojim obozom,
D'iwczyno moja, jak sebe majesz?
Daj meni banduru, szczo sama hrajesz.
Prjidy, kozacze, pszenyci zaty,
Dam toby banduru na wsiu nicz hraty...[172]

O below a mountain, near the perry,
A girl was standing with her encampment
My girl, how are you,
Give me the bandura, the one that you are playing.
Come, Cossack, to reap some wheat
I'll give you the bandura to play for the whole night.

"The Cossack will play the girl's bandura for the whole night" is the symbolic erotic motif in the above song. In the following few examples I will deal with erotic motifs which are also hidden under the surface of the songs:

Oi kosyv ia ocheret	O I was mowing cane,
Ta osoku dribnu.	and a thin sedge,
Oi liubyv ia divchynonku,	I loved a girl,
Do sebe podibnu.	That looked like me.
Oi kosyv ia ocheret	I was mowing cane,
Osoku dribnenku,	and a thin sedge,
Oi liubyv ia divchynonku,	I loved a girl,
Vysoku, tonenku.[173]	who was tall and slender.

---

171 Volodymyr, Hnatiuk "Ein erotishes Ukrainishes Lied aus dem XVII Jahrhundert", Vol.6 Krauss, *Antropohiteia*, 1909, p.344.

172 This is the original transliteration used by Hnatiuk.

The mowing in the first two lines of the above verse symbolizes the already completed sexual act. The first two lines are carriers of the erotic sense, which is confirmed by the following two lines. Very often in Ukrainian love folk songs erotic motifs exist according to this pattern. This pattern is so persistent and strong that erotic meaning is presupposed whenever mowing is mentioned in songs. The following example demonstrates the same pattern:

Zhyto, mamtsiu, zhyto, mamtsiu,	Rye, mother, rye, mother,
Zhyto ne polova...	Rye, not chaff...
Iak divchynu ne liubyty,	How can I not love the girl,
Koly chernobrova.[174]	If she has black eyebrows.

Due to the aforementioned constant pattern, whenever rye appears in folk songs there are some references to the erotic. As food, rye is useful for people or animals in contrast to chaff which represents the image of uselessness. The girl is not a usual girl: her black eyebrows make her especially beautiful. She is especially fitting to the man's taste. She is expected to feel his erotic hunger. Obviously, in Ukrainian love songs objects taken from everyday life (such as food and water) are marked with secondary meaning. This meaning is always associated with the erotic. Rye and water become semantic symbols for unfulfilled desire. Whenever they appear one can suspect fulfilling of not only physical but also emotional need.

In Bulgarian songs of love similar motifs related to water or horses can be found. I would consider only some of them burdened with secondary erotic meaning. In

---

[173] *Dobryi vechir*, p.33.

[174] *Zhartivlyvi*, p.71.

Bulgarian love songs the imagination does not play as important a role as in Ukrainian love songs. There is a Bulgarian love song about a girl who is in love with a young man, she holds the stirrup of her beloved's horse:

- Proklet da si chuzhdi iunak, shto mi ne kazvash,
Che si imal mlada bulka s m"zhko dete,
Ami stoia, streme d"rzha na dobra konia
U t"mnina bez borina bez mesechina.[175]

- Be damned strange young man, you did not tell me,
that you have a young wife with a male child.
I am standing, I am holding a stirrup of the good horse
in the dark without a lightwood splinter and moon.

In the above excerpt we can recognize a hidden erotic meaning related to the male sex organ, symbolized by the horse: the same symbol as in the Ukrainian love songs.

In other cases, the content does not go beyond the first obvious meaning. There is no secondary or hidden meaning in the following excerpt from the song, "With a horse for water." The young man is speaking to his mother:

- Poidokh, povedokh, mila male, monia na voda,
sokol na r"ka, mila male, zagar po mene.
U sreshta mi e, mila male, edno momiche,
premenilo se, mila male, nachinilo se.[176]

- I went and led my horse to water, dear mother,
a falcon on my hand, a hunting dog after me, dear mother.
A girl is coming towards me, dear mother,
dressed up, bedizened, dear mom.

---

[175] *Kniga*, p.190.

[176] *B"ulgarsko*, p.60.

In Bulgarian songs the hidden symbolic erotic meaning through a symbol is presented only sporadically. The occurrence of such symbols does not follow a regular pattern, so that in Bulgarian songs of love, the appearance of the horse in a song, for example does not always refer to the male sex organ.

Chapter Ten: Motifs Related To the Theme "Display of Love Feeling" ("V"zdeistvie na liubovta," "Spat' ne khochetsia, hluzuvannia")

The love feeling has a strong impact on human behavior in the folk songs of both languages. After falling in love, changes in human behavior happen. In this chapter I will deal with motifs which represent how love affects human behavior. In general, these motifs are very similar in both Bulgarian and Ukrainian folk songs of love. They appear, however, more often in Bulgarian songs. Love causes dizziness, withering, agitation in either the young man or the young girl. These motifs can be found in the folk songs of both languages. Particular Bulgarian motifs are "the young man and the girl are trying to outwit each other," and "the young man and the girl are trying to outtalk each other." The most common motif related to the above theme is "dizziness, or absent-mindness as a result of love cause much trouble," as in omitting parts of, or simply delaying, the activity one is engaged in. The effect of this is more short term than permanent and is not terribly harmful.

In the Bulgarian song, "Love meeting,"[177] the young man tells the girl how to make excuses to her parents for being late. But her mother was also a young girl once and remembers how young lovers are absent-minded when they get together. The

---

177 *Kniga*, p.116.

following lines depict the time the sweethearts spent together, forgetting completely about real time:

Videli se snoshti vecher,	They met yesterday in the evening,
snoshti vecher na kladentci.	Yesterday evening at the well.
Stoiale sa, prikazvale, -	They stood and talked, -
Kotlite sa kotliasale,	The caldrons have become "caldroned, "
Vedrata sa g"biasale,	The buckets became moldy,
Drenov krivak drenki rodil.	The cornel-tree branch has yielded cornel-cherry.

After the young man and the girl fall in love, "days of sorrow and madness, distraction and oblivion came... The one who has a sweetheart in one's heart knows neither day nor night, neither workday, nor holiday."[178] "The lack of awareness of real time" is a common motif related to the above-mentioned theme. The dizziness could be explained by magic "This maiden is not alone, she has given me some herbs."[179] The young man could remain charmed three days and three nights, listening to the nightingale's song in the forest (the nightingale symbolizes the girl with whom he has fallen in love.)[180].

Another motif is "one who falls in love is not capable of doing any work and especially does not like to stay alone." This motif is presented in the following Bulgarian song:

Vchera na niva otid"kh,	Yesterday I went to a field,

---

178 *Dushata* ,p.15.

179 *Ukrains'ka* , p.16-17.

180 *Dushata*, p.273.

na niva ugar da ora	to a field to plough fallow land,
v tebe se, Rado, zalisakh,	I was diverted in you, Rada,
na chuzhda niva otidokh,	I went to someone else's field,
na chuzhda, na bashtina ti.	to someone else's, to your father's.
Edna si brizna izkarakh	I completed one furrow
i drugata si zakarakh,	I began a second one,
che si na kraia zastanakh,	I stand at the edge,
s"s meden kaval zasvirikh.[181]	I was playing on a sweet music pipe.

The young man is not capable of working or finding the correct field; he is agitated because of love. The same motif is present in the Ukrainian song "A single child of a father:"[182]

Oi, ia v bat'ka iedynytsia -	O, I am the single child of my father,
Poliubyla Hrytsia chornobryvtsia.	I fell in love with Hryts'a the black eye-browed one
Ia nichoho ne robyla,	I was doing nothing,
Til'ky po sadochku pokhodyla.	I was only walking in the orchard.

In the above excerpt it is the girl who is not capable of doing any work. The love distraction could have a fatal outcome. There is the following motif in item 213 of *Pokazalets* "a master fascinated with a maiden's beauty falls down off of a seraglio.[183] In another Bulgarian song the outcome is not fatal, but still harmful:

Kako go vidokh, mila male, um mi zanese,
um mi zanese, mila male, kon mi uteche[184]

---

[181] *Dushata* ,p.78-79.

[182] *Ukrains'ka*], p.405.

[183] a Turkish palace

[184] *B"lgarsko*, p.63.

As I saw her, dear mom, my mind is gone,
my mind is gone, dear mom, my horse has run away.

"Languishing because of love" is another motif related to the above theme. The point is that the pain of love is so strong that a person could die because of it. But it is set up that one does not simply die because of love, but is damned to suffer and can not find relief in death:

Bekiru, liube Bekiru,
ot sevd'o da sa umira,
i ia shtiakh da sam umriala.
Am sa liu nikak ne pravi,
am sa liu sokhne i vekhne,
sukha sam veika stanala
ot tvoi pusti iadove.[185]

Bekira, sweetheart, Bekira,
if it was possible to die from love,
I would have been dead.
But it is not possible,
only withering and languishing,
I became as thin as a dry rake
because of your damned anger.

"The folk singer (often a young man or a young woman) knows through his/her own experiences how a lover is love-sick and wasting away over a sweetheart."[186] There is a similar motif in the Ukrainian songs concerning the girl's feelings:

Umyraiu, moia maty, vmyraiu, vmyraiu,
Na posteli kryzhom lezhu, na khloptsiv morhaiu.[187]

I am dying, my mother, dying, dying,
I was lying on my back on a bed, I am winking at the boys.

"One who falls in love does not dream, one can not sleep all through the night:

---

185 *Dushata* ,p.83.
186 *Narodno*, p.309.
187 *Pisni pro*, p.46.

Spat' meni ne khochet'sia,	I do not want to sleep,
I son mene ne bere,	dreams do not hold me,
Bo nikomu prihornuty	because no one to embrace me
Molodoi mene.[188]	young one.

Here is what the nightingale (symbolizing a young man) is doing all the night instead of sleeping:

Vsiu nichku ne spav ta vse shchebetav,	I did not sleep all night, but sang
sobi solov'ikhu pryklykav.[189]	I was calling a female nightingale.

Another motif is "the young man is walking around his beloved girl's house, looking for her."[190] A particular Bulgarian motif is "the girl and the young man are competing to outwit or outtalk one another." This motif does not represent a token for shared love in Ukrainian songs. The desire to outwit the sweetheart is a demonstration of the wish to be engaged to him/her. The word play is a prelude towards talk about real engagement. There is an example of outwitting: "A bachelor is saying to a maiden, that it is easy to dance a horo, it is difficult to weave a cloth. The maiden answers smartly: it is easy to love the maidens, it is hard to plough the furrows."[191] Wordplay is a common device in the Bulgarian folk songs of love. It is a sign of a mutual love and approval. Sometimes it can contain disapproval or the desire to fool. Most often it is the girl who makes a fool of the young man. In the following Ukrainian verse the girl is fooling the young man who loves her:

---

188 *Pisni pro*, p.53.
189 *Pisni pro*, p.5.
190 *Rodynno*, p.86.
191 *Narodno*, p.290.

Ta ty hadash, myi Andryiku,	Well you are thinking, my Andryi,
shcho ia tebe liubliu, hei.	that I love you, hei.
A ia tebe, durnyi khlopche,	But I just fondle you with words,
Slovami holubliu.[192]	you foolish boy.

There is a common motif for both languages: "the most suitable age for love is the youth." From here arises such motifs as "the sweetheart should be loved while she/he is young" and "the old bachelor or widower is the subject of mocking." The following Bulgarian song presents folk wisdom in a few lines:

L"zhoven svete,	Deceitful world,
grekhovna dusho,	sinful soul,
ia stoi, poslushi	stop, listen to
shto sha da kazha:	what I am going to say:
Vino se pie,	Wine is to be drunk,
dode e blago,	while it is good,
tsvete se nosi,	flowers are to be worn,
dode e rosno,	while is dewy,
libe se libi,	a sweetheart is to be loved,
dode e mlado![193]	while he/she is young.

An old man in Ukrainian song is considered unsuitable for a young girl. The following is a very famous example:

- Didu staryi chomu sia ne zhenysh
- Staroi ii ne khochu, moloda ne pide.
Khoch vona i pide meny ne obime
Khoch vona obime to ne zvary iisty.[194]

---

[192] This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to the Erotic in the Ukrainian Romantic Songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

[193] *B''lgarsko*, p.59.

- Old man, why you are not marrying?.
- I do not like old women, the young will not go with me.
Even if she goes, she will not embrace me.
Even if she embraces me, she will not cook something to eat.

The same motif is presented in the Bulgarian song, "Grandmother is going to marry."[195] In Bulgarian songs if the maiden had known that an old man would take her, she would drown herself in the river or rub her face with bitter gall in order to prevent him from kissing her.[196]

Although most of these songs do not treat old man and old women willing to marry very well, there is a Bulgarian song in which the old men is the winner. The motif in this song is "to get rid of an old man a girl sends him into the forest - to be eaten by bears, or to the river - to drown. The old man always returns from the ordeals."[197] In this way, the folk singer represents real life.

A widower is not welcome by young girls in the songs of either nation:

Vdovets e, mamo, slana esenna, slanata pada. shumata leti. Ergen e, mamo, rosa proletna, rosata pada, tsvetiata rastat, tsvetiata rastat, rastat i ts"ftiat.[198]	A widower is autumn frost, mother, the frost falls, the leaves fly. A bachelor is spring dew, mother, the dew falls, the flowers grow, the flowers grow up, grow and blossom.

---

[194] This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to erotic in the Ukrainian romantic songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A.

[195] *Kniga*, p.393.

[196] *Narodno*, p.304-305.

[197] *Narodno*, p.292.

[198] *Narodno*, p.310-311.

Ivan Franko[199] speaks about the unwillingness of a girl to take a widower in his article "Zhinocha nevolia v rus'kykh pisniakh narodnykh".[200] According to Franko, the widower has already given all his love to his first wife. That is why the girl is afraid to take a widower:

Ne idy, divko, za udivtsia z liuds'koi namovy,
Bo ty bude krovtsia techy z tvoioi holovy.
Oi bude ty krovtsia techy, bude potsiapaty,
Bude tobi pershiu zhinku vse vipomynaty:
Oi chomu ty ne takaia, iaka bula pershia?[201]

Do not take a widower, girl, regardless of persuasions,
You will have bleeding from your head.
O it will be bleeding and dripping,
He will always mention his first wife:
Why are you not the same as the first one.

The motifs dealing with display of love feelings appear more often in Bulgarian songs than in Ukrainian. Here belong motifs such as: "the young man and girl are trying to outwit each other," "dizziness, or absent-mindness as a result of love cause many trouble," "loosing sleep while in love" (nightingale is singing the whole night,) "when in love the young man is not capable of working," "languishing or dying because of love." The Ukrainian dizziness can be explained by magic "this maiden is not alone, she has given me some herbs.

---

[199] a prominant Ukrainian writer and folklorist (1856-1916)

[200] "Zhinochia nevoliia v rus'kykh pisniakh narodnykh", *Vybrani statti pro narodnu tvorchist'*, (Kyiv: Vydavnytstvo AN URSR, 1955), p.107-142 {Henceforth: *Vybrani*].

[201] *Vybranii*, p.112.

Chapter Eleven: Motifs Related To the Theme "Mutual Love and Happiness, Unrequited Love" ("Viarna liubov, nespodelena liubov," Virne kokhannia, neshchaslyve kokhannia")

Although many songs dealing with motifs related to the theme of mutual love occur both languages, based upon my observations, the songs about unrequited love are much more abundant. Their motifs are various, and almost uncountable. It is logical that songs come into being when an unhappy person seeks relief through the expression of his/her feelings. Another factor that inspires these songs is the history of a nation. Both nations were subject of foreign rulers for many years, even centuries. This has had a psychological impact on the people. The Bulgarian writer Pencho Slaveikov characterizes the Bulgarian nature: "The Bulgarians are similar to the medieval Jews, oppressed and chased from many directions, finding peace and consolation only around the familial hearth. Eternal passion - the virtue of pack animals has become over the course of time, the only virtue of the Bulgarians. A life of slavery has made the Bulgarians patient, cautions, and keeps them as if in a cocoon."[202] Although this characterization might be considered too strong, its essence is indicative for the implication of the life of a slave.

---

202 Pencho Slaveikov, *Izbrani proizvedeniia:proza,* Vol.2, *(Sofiia:* B''lgarski pisatel, [1953], p.40-41.

The unhappy life is undoubtedly reflected in the folk songs. It is significant, however that in the Bulgarian collections I have examined there is no special categories for "shared love" songs and, respectively, "unrequited love" songs. Both types are usually grouped together, with the songs dealing with unrequited love taking prominence. In some collections there are special categories for "Rejected love," "Separating of the lovers."[203]

What is significant for Bulgarian songs is that there are not many of them dealing with motifs of shared happy love. There are songs dealing with specific promises for faithful love (see chapter 8) . But the essence of the motif is swearing fidelity to the sweetheart, not depicting their shared love . There are also plenty of songs dealing with love expectancy or expectancy for happiness in love. Most of the songs considered containing shared love motifs also contain the motif "mutual vows for faithful love" and the motif "the person attempting to separate the lovers should be punished severely". A motif strictly related to the theme of mutual love is "She is baking bread without fire"[204]. Here the girl is capable of making bread even without fire due to the power of her love. In other words, there are no limits for a person in love.

Another motif related to the shared love theme is "The girl who is in love with a young man replies to his proposal of marriage, not to ask her, but simply to love her". This is a kind of acknowledgment of her love which is much more active than the guy's love:

---

[203] *Pokazalets*, xi.
[204] *Kniga*, p.139.

Otdol ide ludo mlado,	A young man is coming over there,
Iazdi konia neiazdena,	he is mounting a spirited horse,
Nosi sabia nevadena,	he is bearing a unused sword,
Nosi pushka nepushtana	he is bearing a unused rifle.
I si pita malka moma:	And he is asking a young maiden:
- Gazi li se Iordan voda,	- Can one wade in the Iordan water ,
K"rshi li se belo tsvete,	can one break a white flower,
Libi li se malka moma?	can one love a young maiden?
Otgovaria malka moma:	The young maiden replies:
- Koito pita toi ne gazi,	- If one who is asking, he isn't wading,
Koito pita, toi ne k"rhsi,	if one is asking, he isn't breaking,
Koito pita, toi ne liubi![205]	if one is asking he isn't loving.

A similar motif exists in Ukrainian song. The following verses contain "a typical picture of mutual love"[206] with the motif "The young man is timid with regard to his sweetheart:"

Oi z-za hory viter viie -	O, a wind is blowing from beyond the mountains
Kalyna ne spiie.	Kalina is not ripe
Kozak divku virno liubit'	A Cossack truly loves a girl
Zaniaty ne smiie.[207]	He does not dare to touch her.

In Ukrainian songs there is a depiction of the meeting of sweethearts, who truly love each other. In the song "O, moon, moon" this is in the form of a conversation between the couple:

Mii mylen'kyi priishov.	My sweetheart came.

---

[205] *Kniga*, p.151.

[206] *Ukrains'ka narodna poetychna tvorchist'* Vol.1, (Kyiv: Radians'ka shkola, 1958), p.615 [Henceforth: Poetychna tvorchist'].

[207] *Poetychna tvorchist'*, p.615.

"Siad zhe, mylyi, chornobryvyi,
siad' zhe, pryhornysia,
Ia obiimu, potsiluiu, -
Ne plach, ne zhurisia!"
"Siadu, myla, dorohaia,
Siadu, moia liubko!
Budu tobi virnym drugom,
Virnaia holubko!"[208]

"Sit down, my black-browed, sweetheart,
sit down, come close,
I will embrace you, kiss you, -
Do not cry, do not worry!"
"I will sit down, my dear love!
I will sit, my love,
I will be your faithful friend,
faithful dove!"

Such a depiction, containing a sensitive expression of love in terms of sensitiveness does not occur in the collections of Bulgarian songs of love I have examined. There is another Ukrainian song, containing sensitivity in the depiction of the beloved:

"Oi ty, khlopche, hozhyi, zhyvii,
Liubliu tvoi ochi syvi.
Ia shchaslyva vden' i vnochi,
Koly bachu tvoi ochi.
Oi ty, khlopche, ty motornyi,
liubliu tvoi brovy chorni.[209]

O, you, boy, smart, lively,
I love your gray eyes.
I am happy day and night,
When I see your eyes.
O, you, boy, you, bold one
I love your black eyebrows.

Shared love is always faithful, and even eternal. "Cheating in love for the Bulgarian merits God's condemnation."[210] "The special power of fidelity is revealed in difficult times... fidelity remains for a long time, even after the beloved's death."[211] Even death can not terminate the feelings of love. Although it is difficult

---

[208] *Poetychna tvorchist'*, p.164.
[209] *Pisni pro*, p.20.
[210] *Izbrani* ,p.37.
[211] *Poetychna tvorchist'*, p.616-617.

to consider love after the death of one of the lovers a happy one, it is still shared mutual love.

As I mentioned previously, there are various motifs pertaining to unrequited love in the songs of both languages. The rejected love in the Bulgarian songs is displayed in different ways. "The maiden refuses giving the young man a bouquet, a vase and grapes," "A young man refuses to give back to a maiden the belt she has lost," "A maiden refuses to return a young man's gun he has forgotten due to drunkenness, giving him wine instead," "A maiden does not give a kiss to a shepherd near the sea shore, she will give him a kiss at her father's place."[212] Obviously the rejected love in Bulgarian songs is always associated with unwillingness to surrender a requested item. And vice versa: giving the requested object is a confirmation of shared love.

The item which is given and accepted as a sign of mutual love could be requested back if the love has waned. In the song "A disappointed fellow wants his presents back" the girl is presented as a deceitful person who is not willing to bring the presents back:

Karamfila govoreshe:	Karamfila was speaking:
- Ia tizeka, ludo mlado,	- You, young fellow,
Imalo si, davalo si,	you have had, you have given,
Niamala s"m, ta vzemala.[213]	I haven't had, I have taken.

In a note regarding this song it is mentioned that this motif is not comparatively widespread. Another particular Bulgarian motif is "a young man performs the marriage ceremony for his ex-sweetheart." This motif is very dramatic and occurs

---

212 *Pokazalest*, p.144-147.

213 *Kniga*, p.107.

very often in the Bulgarian songs of unhappy love. Here is what the bride is saying to the godfather, who loves her:

Venchai, kume chesto ne v"zdishai,	Wed us, godfather, don't sigh often.
sveshti pali, liuto ne proklinai...[214]	Light candles, don't say bitter curses.

A special Ukrainian motif related to the theme of unhappy love is "People are saying that a particular girl is not for a particular fellow, which makes the girl unhappy". The opinion of the community is very important in this society and from this is the cause of enormous pain for the girl. If there is such gossip in society, nothing can be done, especially by the girl herself. She is supposed to be obedient not only to her parents but also to the common opinion of society. That is why she is so unhappy in the following song:

- Kozache, kozache, ty sokolen'ko moie,
kazhut liudy, shcho ne budu ia tvoia.
Kazhut, kazhut liudy, sama bachu,
ne raz, ne dva raza, hirko ia zaplachu.[215]

- Cossack, Cossack, my young falcon,
the people are saying I will not be yours.
They are saying and, I see myself,
that not once, not twice, I will cry bitterly.

---

[214] *Narodno*, p.285.

[215] This song was recorded in the course of my fieldwork in Edmonton in 1995-1996, see research paper "References to the Erotic in the Ukrainian romantic songs" by Raina Iotova, available in Department of Modern Languages and Comparative Studies, U of A. A variation of the same songi is found in *Rrodynno*, p.475.

In general, gossip has a significant role in the love affairs in Ukrainian songs. Not only the relatives, but also other people interfere in the relationship of the sweethearts. People are always presupposing a bad outcome for the sweethearts' relations:

Perechula ia cherez liude,	I heard from people,
Shcho mii mylyi v hosti bude.	that my beloved will be a guest.
.....	.....
A mii mylyi ide, ide,	But my beloved is going, is going,
Ta do mene ne zaide.[216]	and he is not going to me.

The people and the community, not the individual have the final word in terms of choices of love and marriage in Ukrainian songs. In the following song it is the people who decide whom the girl may marry. The girl herself and the young man who loves that girl must obey the peoples' decision:

Oi zhal'-zhal'	O, woe,woe
meni bude -	is me -
Viz'mut' ii liudy,	The people will take her,
Viz'mut' ii liudy,	The peoples will take her,
Moia ne bude!	She is not going to be mine!
Oi zhal'-zhal'![217]	O, woe, woe!

The same motif exists in the song "Khodyla ia po sadochku" where the girl is unhappy, because her beloved is taken by other people:

Ne ie toho ta i ne bude -	It is not the one and it will not be -
Vzialy ioho chuzhi liudy,	Other people took him,
Vzialy ioho na chuzhynu,	They took him to a foreign land

---

[216] *Rodynno* ,p.485.

[217] *Rodynno*, p.472.

A ia, bidna, z zhaliu hynu.[218] And I, poor thing perish in sorrow.

In a sum, Bulgarian songs about happy love deal with the following motifs: "a girl is breaking bread without fire," "a girl who is in love advises her sweetheart not to ask her, but simply to love her." Ukrainian: "a young man is timid with regard to his sweetheart," "I am happy day and night when I see you your eyes."

---

218 *Rodynno*, p.477.

Chapter Twelve: Motifs Related To the Theme "Inequality In the Love: Love With Stranger/Person of Different Faith/Person of Different Rank"("Neravenstvo v liubovta, liubov s chuzhdenets, s drugoverets, s chovek s neravnostoino sotsialno polozhenie," "Pro liubov z chuzhozemets'em, mainovi vidnosyny i kokhannia")

Love with a stranger is a more unusual than a casual event in the folk songs of both languages. An example from a Bulgarian song confirms that although the marriage between a Bulgarian girl and a Turkish boy is possible, it is not very acceptable:

Ianka turchinu govori:	Ianka was saying to a Turkish boy:
- Turchine, luda gidio,	- Turkish boy, young hot head,
biva li tova da stane -	can this happen -
b"lgarka turchin da zeme.[219]	a Bulgarian girl to take a Turkish boy.

Because of the history of foreign oppression in both countries, the foreigner is usually associated with the image of a ruler or conqueror who is a foreigner. Secondly foreigners in the folk songs of both languages are representatives of neighboring countries or peoples, and may also be members of different faiths.

In Bulgarian songs of love the foreigners are almost always of Turkish or Greek origin. This has its logical explanation in Bulgarian history: Bulgaria spent five centuries under Turkish rule. The Bulgarian church has long been under the jurisdiction of the Greek patriarchate. Turkey and Greece have been always neighbors of Bulgaria. A special section exists in Anton P.Stoilov's *Pokazalets* dealing with the

---

219 *Dushata*, p.127.

motif: "Love with a person of foreign faith"[220]. From 33 songs in this section 11 deals with a shared love between Bulgarian and Turks, 3 songs deals with the topic: the conversion of a Bulgarians woman to the Turkish religion, 7 songs represent the motif: "impossible love between a Bulgarian and a Turk." There are also songs dealing with "Love with an Albanian, Greek, dervish and janissary." On the average, love and even marriage with a person of different faith is possible, although in most cases it has a bad outcome. It is always presumed that love with Turkish man should be a serious matter, not a joke. There is a folk song with the same title: "A Bulgarian girl accepts presents from a Turk". In this song a Bulgarian girl does not intend to marry to a Turkish boy, she only wants to play with him. When the married Turkish women invite her to convert to Islam she realizes that this is a serious affair."[221]

Within the Ukrainian songs of love, a similar motif is not widespread. The migratory motif "Torturing and killing of a Ukrainian girl by foreigners"[222] can be found. In the same article Franko deals with the motif of the gendarme[223], perhaps a foreigner, who does not deserve the love of a married woman". The gendarme is presented as a corrupt man. Franko explains it is not by chance that the enemy is a gendarme: "The folk song not without reason marks him gendarme, i.e. a person who arrived from abroad, may be foreigner, a person who was educated in the military, with a heart turned cold by the army discipline, and corrupted by the broad power and

---

[220] *Pokazalets*, p.150-159.
[221] *Pokazalets*, p.155.
[222] *Vybrani*, p.116.
[223] Police officer in certain countries, esp. France

impunity which gendarme have over rural folk ... An ordinary person, would not behave in this manner[224].

In another collection of Bulgarian songs, *Kniga na narodnata lirika* in the section "A Bulgarian girl and a young man of a different faith" there are nine songs. In four of them the Bulgarian girl is trying to mock the Turkish young man who loves her. In one of them the brother of the Bulgarian girl kills the Turkish boy who loves his sister. A note to this song says that the brother's jealousy is increased by the fact that the boy who is interested in his sister is Turkish. The Bulgarian girl herself often replies to the Turkish boy in offensive or mocking terms. To the invitation to be a housewife in his home instead of a worker in her own field, the Bulgarian girl replies:

- Ne ti prilicha, kadiio,	- It does not suit you, cadi,[225]
Selski kadiie da b"dish,	to be a village's judge.
Nai ti priliche, kadiio,	It suits you the best, judge,
Selski svinarin da b"dish![226]	to be a village's swineherd.

To the approaches of a Turkish boy, a Bulgarian girl responds with an attempt to fool him. It is not because she simply does not like him, but because she perceives him as a conqueror-ruler who is not her equal. A note to this song says that in some variations the character of the Turkish boy is replaced by the character of a voivode[227]. Resistance to the approaches of a Turkish boy is a rampant theme in

---

224 *Vybrani*, p.141.
225 Turkish judge
226 *Kniga*, p.205.
227 Community leader of a male's group in certain Slavic countries

Bulgarian folk songs of love. In the song "A maiden in a prison"[228] a Bulgarian girl is sentenced to prison, because she gave her bouquet to a "white" (handsome) Bulgarian boy, not to a Turkish janissary. The outcome of this love is always unhappy. In the song "Turkish men kill a Bulgarian boy because of his love for Turkish women"[229] a Bulgarian boy is convinced by his Turkish sweetheart to change his faith. As they are trying to escape, Turks meet them on the road and cut the Bulgarian boy into pieces. Turkish women as well as Greek women are treacherous and harmful for the young Bulgarian male.

Some Bulgarian love songs are devoted to the love between a janissary[230] and a Bulgarian girl (" A janissary loves a girl")[231]. Although love is possible it does not lead to marriage ("Deceitfully, janissaries convert a young Christian man into Islam and he is not able to marry his fiancee who is Christian")[232]

The Greek girl female figure is also present in Bulgarian love songs. This character is distinguished by her falsity. Whenever a Greek girl appears in Bulgarian songs she is depicted as a fraud, double-dealer or seducer. In the song "A haughty and insincere beautyful woman"[233] the folk singer implies that she is a Greek girl. This is apparent from a footnote to this song. In a sum, persons of foreign origin and from different faiths are not acceptable in the consciousness of the Bulgarian people. If such love relations happen they are not expected to have a happy end.

---

[228] *Kniga*, p.213-214.

[229] *Pokazalets*, p.156.

[230] janyzary is a special soldier in the Turkish army, he is Bulgarian-born, but raised in Turkish religion and traditions

[231] *Pokazalet*,p.158.

[232] *Pokazalets*,p.158.

[233] *Kniga*, p.153.

In Ukrainian songs the sweetheart associated with the image of a stranger/foreigner is a Cossack. Here I am considering those songs in which the Cossack is an actual warrior, not only lover. I agree with F.Kolessa's general interpretation of the word "Cossack" as a lover[234] but there are songs in which the "Cossack" refers to an actual warrior. Although he is from the same area as the girl he is perceived as a stranger due to his long absence from his home. In fact, the Cossack lives in the field and spends much more time with his army colleagues than with his sweetheart. This is the reason I refer to him as a stranger in Ukrainian songs. In the song "A Cossack goes, a Cossack leads a dissolute life"[235] the Cossack is so far from his homeland and relatives, that he asks the nightingale to point out the road home and to his sweetheart Kateryna.

"Many Cossack songs have love contents: a girl is crying when a Cossack is leaving, in vain waits for his return, finally receives news of his death..."[236] In the song "Cossack, where are you going"[237] the motif is: "a Cossack dies in the field, people inform his sweetheart."

Love with a Cossack-warrior always brings pain, either because of long separation, or because of the Cossack's death on the battle field. This is the reason the girl often refuses the Cossack's love. He does not intend to stay at home for long. The girl does not like the idea of staying alone at home after the marriage. She refuses engagement with two Cossacks in the following song:

---

234 *Ukrains'ka*, p.91.
235 *Rodinno*, p.328.
236 *Ukrains'ka*, p.91.
237 *Rodynno*, p.416.

Dva kozaky b'iut'sia...	Two Cossacks are fighting...
Da ne byitesia,	Do not fight,
Da ne laitesia,	Do not curse,
Bo ia dvom vam ne budu.[238]	I will not be either of your.

In the song "A Cossack is going beyond the Danube"[239] the Cossack bids farewell to his sweetheart promising her to be back after three years, if he is still alive. There is a motif with even stronger meaning: "Love with a Cossack is not possible" in the following excerpt:

Oi vmer kozak, oi vmer kozak,	A Cossack died, a Cossack died,
.....	.....
Za kozakom divchynon'ka	After the Cossack a girl
Bili ruchky lomyt'.	is wringing her hands.
"Nema, nema ta i ne bude	"There is not, there will not be
"Kozaka-kokhantsia!"[240]	"a Cossack-lover!"

In the interrelations between sweethearts, wealth can play a decisive role. It can determine the outcome of the love. The key is: an well-to-do person is not supposed to marry to a poor partner. The theme "Love and wealth" exists under several motifs in Bulgarian and Ukrainian songs. Sometimes it comes together with the motif "Love with a foreigner/stranger".

Among Bulgarian songs most common is the motif: "Poverty is not an obstacle for love, but it is a real obstacle for marriage". "A young boy wants to marry to a rich girl. His mother tells him that this is impossible. He replies that this girl will come to

---

[238] *Rodynno*, p.65.
[239] *Rodynno*, p.315.
[240] *Rodynno*, p.417.

him, because he is a stalwart young man". [241] The main idea is that feelings of love do not follow the requirements of society, there is no barrier in front of love, love makes the rich respect the poor. Love makes them equal.

There are opposite motifs in Bulgarian songs "love of convenience". Six songs with this motif exist in a separate section of Anton P.Stoilov's *Pokazalets.*[242] If a young boy does not have a house, a yard, a cart with oxen, a field and meadows, he is not desirable for marriage according to a girl's understanding. In another motif a young boy asks the price of the slim body, the white face, black eyes, and fine eyebrows of his beloved. When she tells the exact amount, the young boy sells his flock and buys her. A girl is selling a flower for a gold coin, in the song "A maiden sells a flower for a gold coin to a young man" placed in the same section. People advise an unmarried girl to take a Greek boy, not a ploughman[243] (understood as a Bulgarian, RI), because the Greek has a store, he does not work hard in the field and is not tired when he comes back home in the evening. The above example is a demonstration of two motifs mixed together: "Love and wealth" and "Love with a foreigner/stranger."

A very popular song in the Bulgarian love folk song repertoire is one in which a young boy is supposed to chose his future wife from among three nationalities: Wallachian, Greek and Bulgarian. As a rule, the first two are always wealthy, the Bulgarian is poor and beautiful. His mother advises him to take the Bulgarian girl, because the people will say that she does not bring a trousseau, but she is beautiful.

---

[241] *Pokazalets*, p. 160.

[242] *Pokazalets*, p.142-144.

[243] understood as Bulgarian.

Obviously beauty is ranked the highest in the above example. This is how Dimit"r Osinin comments on that topic: "Regarding the choice of a mate undoubtedly it is beauty which takes a priority as well as social status... Although the Bulgarian girl is poor, she is beautiful. Of course, there are more practical choices: a neighborhood sweetheart, a rich man, etc., but these songs often are of a jocular nature. The songs in which a girl chooses a sweetheart by his occupation are of a similar nature."[244]

In summary, there are various motifs in Bulgarian songs, related to the theme "Love and wealth". These motifs are so different that they could be opposites. This is not a discrepancy. It is just a reflection of real life, in which although it is preferable to marry to a rich person, it does not happen. More often the young people follow their feelings.

In Ukrainian songs the motif "wealth and love" is presented in numerous songs. There are fifty two songs in a section "Love relations and wealth." The songs which deal with this topic provide understanding of how the wealth is perceived by ordinary people. Among the enemies of young lovers are the rich who consider wealth as the first important factor in human interrelations. The ordinary girl does not agree with this. She gets angry when she thinks about the possibility of marrying rich boy.[245]

As in Bulgarian songs, also there is an unwritten rule which does not permit the unequal marriage of rich with poor. The boy is supposed to respect this rule. Although he is unhappy he is obedient to the rule and to his parent's expectations:

"Koly b zhe ty, divchynon'ko,	If only you, girl were
Troshky bohaten'ka,	a little bit more richer,

---

[244] *Dushata*, p.22.

[245] *Poetychna tvorchist'*, p.619.

Vziav by tebe za ruchen'ku,
Poviv do baten'ka;
A to moia nedolen'ka,
Shcho ty ubohon'ka:
Bude meni zla ruhon'ka
Vid moho baten'ka."[246]

I would take you by the hand,
to meet my father;
It is my misfortune,
that you are poor:
It will mean a harsh curse for me
from my father."

Even if the boy does not want wealth because he loves a poor girl, it is not enough for them to marry. They could not marry without their parents' approval. The rich parents are not willing to permit this. On the other hand the poor girl wants to avoid an unequal marriage which could be harmful to her. It is the girl who is poor in the songs of both languages. A very common repetitive motif in Ukrainian song is "I am not going to marry a rich boy" as it is in the following excerpt of the song:

Ne pidu ia na kladochku,
Bo kladochka zmita...
Ne pidu ia za bahacha,
Bo shche i budu byta![247]

I will not go to a footbridge,
Because the footbridge is swept off...
I will not marry to a rich boy,
Because I may yet be beaten.

The poor girl knows her place in the society. It is her destiny, which she is not able to avoid:

"Oi ne budu ta, kozachen'ku, tebe poradzhat',
Bo ne velyt' ta tvii baten'ko mene, bidnu brat'.
Shukai zhe ty ta, kozachen'ku, inshuiu sobi,
A ia, bidna ta beztalanna, ne budu tobi".[248]
"O, I will not make you happy, Cossack,

---

246 *Rodinno*, p.210.
247 *Rodinno*, p.234.
248 *Rodynno*, p.215.

Because your father will not accept me, a poor person,
You, Cossack, look for another girl,
I, a poor and unlucky one, will not be yours."

or

"Oi ne khoche tvoia maty
Mene, bidnu, znaty,
Khoche sobi bahatuiu
nevistku shukaty!"[249]

O, your mother does not want,
to know about me, the poor one,
She wants to search for herself
a rich daughter-in-law, herself

The scope of different motifs within this theme is very broad. In another song the boy wants his father to allow him to marry a poor girl, because she smiles at him rather than rich one, who will scorn him.[250] The comparison between a poor girl and a rich girl is found in the following excerpt. A boy hesitates deciding which one to chose:

Oi chy tuiu bahatuiu, shcho maty velila,
Oi chy tuiu ubohuiu, shcho serden'ku myla?
Bahataia hubataia, ta shche i, k tomu, pyshna;
Ubohaia khoroshaia, iak u sadu vyshnia.[251]

O, whether the rich one whom the mother wanted,
O, whether the poor one who is sweet to the heart?
The rich one, a thick-liped one, and also proud;
The poor one, a good one, like a cherry in the garden.

In this comparison the affection is toward the poor girl, not the rich one:

---

[249] *Rodynno*, p.235.
[250] *Rodynno*, p.215.
[251] *Rodynno*, p.221.

Vbohi divky zamizh idut'	The poor girls are getting married
Z chornymy brovamy,	the ones with the dark brows,
A bahati divky sydiat	And the rich girls are sitting
Z kin'my ta z volamy.[252]	with horses and oxen.

It is understood that if a girl is rich she is proud, and she is not good. Wealth brings with itself pride and arrogance. A similar motif dealing with pride exists in Bulgarian songs. Pride is never a good sign. In the Bulgarian song "A proud and insincere beautiful girl"[253] a beautiful insincere girl is playing with a boy. She promises to marry him if he is capable of doing this and that. After he completes his tasks she does not keep her promise.

In the folk songs of both languages wealth is always associated with something bad, something foreign. Wealth is a sign of arrogance and unhappiness at the same time. Both nations suffered long periods of time under foreign rulers. Presumably, the rulers always have a better financial status than the peasants. Wealth marks two borders: the social and the national one.

Ne tam shchastia, ne tam dolia, de bahati liudy.[254]
There is no fortune, there is no luck where there are rich people.

Motifs with opposite contents can be found in the same part of the collection *Pisni pro kokhannia* in *Ukrains'ki narodni pisni: rodynno-pobutova liryka.*

Parents advise their son to marry a poor girl, she will be kind to all their family:

---

[252] *Rodynno*, p.235.
[253] *Kniga*, p.153.
[254] *Rodynno*, p.218.

Kazav meni bat'ko:	My father told me:
"Zhenysia, nebozhe,	Marry a poor woman,
Ta ne svatai v bahacha,	Do not marry a rich one!
Borony tia bozhe!	God forbid!
Ale svatai bidnu,	Court to a poor one,
V odnii opanchyntsi,	who has only one woolen overcoat,
Shcho by bula liuba-myla	she should be kind
Vsii nashii rodyntsi!"[255]	to all our family.

Obviously, here, as well as in a several other places in this work, we find within one theme more than one motif related to this theme. Here again, as previously, we see motifs which are totally different in meaning, including some which are completely opposite to each other. There is nothing controversial about this. Rather it confirms the abundance and diversity of everyday-life-love song motifs of these two Slavic folk groups: Bulgarian and Ukrainian.

---

255 *Rodynno*, p.233.

Chapter Thirteen: Conclusions

I have compared the everyday-life song motifs of two Slavic folk groups: Bulgarian and Ukrainian. I focused on only those everyday-life song motifs which are not related to calendar customs and ritual events. I have presented those motifs which are common to Bulgarian and Ukrainian examples. I have outlined similarities with respect to the motifs and pointed out the differences between Bulgarian and Ukrainian motifs when they occur. I believe that I have achieved two important goals: to prove that there is a reason for comparison between Bulgarian and Ukrainian everyday-life love song motifs and to stimulate further research along these themes.

To provide a qualitative summary, this thesis analyses 10 major themes in the field of Bulgarian and Ukrainian everyday-life love folk song motifs: "the beauty of the beloved", "love expectancy and dreams about love", the water theme, "the beloved is the most faithful fellow, love gives power to the lovers, courtship and engagement", love adventures and obstacles", motifs related to erotic, "display of love feeling", "mutual love and happiness, unshared love", "inequality in love: love with stranger/person of different faith/person of different rank". Within each theme there are numerous sub-themes related to a few dozen motifs common to the folk songs of both languages, Bulgarian and Ukrainian. Once these motifs have been identified a secondary task is to increase the number of these motifs recorded or to add to the theory which normally accompanies such research.

The folk songs in both languages deal with "the beauty of the beloved" motif. The color which represent the beauty in this motif are white, black and red. While Ukrainian song include a depiction of the clothing (including shoes and stockings),

Bulgarian songs have a very detailed depiction of the features of the body (from the teeth to the legs). In both languages there is a common presumption that the beloved person is originally handsome.

The dreams for love are presented by several motifs. The desire for love always means desire for marriage and a child. The Bulgarian boy does not like to stay a bachelor, while the Bulgarian girl is not in a hurry to marry; she is always "young girl." In Ukrainian songs the desire for love can be expressed by asking straight for the hand of the girl. Many birds are presented in the love folk songs in both languages: doves, pigeons, cuckoos, falcons, cranes. In Bulgarian motifs the doves are messengers of expected marriage. The cockoo is a forbearer of the happiness of love. The Ukrainian nightingale sings the whole night because it is attracted by a female nightingale. The love desire can lead to performing magic to obtain the beloved attention's attention. The Bulgarian magic can be even ominous, the Ukrainian magic is not so harmful.

The water theme has a significant place in the motifs related to the erotic in both languages. The river Danube is a confidant helper in the couple's affair. The well and its vicinity is a desired place for meeting and courting. Giving water to the horse is marked by secondary erotic meaning, associated with a sexual act (not always with this erotic meaning in Bulgarian songs). The water is a symbol of virginity in love motifs of both languages. Seeking water may mean craving for a girl's love. When Bulgarian girl sells water she actually sells herself (she wants to marry).

The beloved is the most faithful fellow in the world in both languages. The love endows the young person with a tremendous power. Here belongs the very famous Bulgarian motif "a snake in the bosom is a money-belt of gold coins" (who takes a

risk to save his/her sweetheart is gifted with wealth). But the real wealth is the beloved herself/himself who is devoted to his/her sweetheart. Death is mentioned often while the love motif deals with power, love could burn a person worse than a fire in Bulgarian songs, the Ukrainian love can be more harmful than illness, the illness could be overpassed, love will stay forever. The kiss in the songs of both languages as an expression of love has also tremendous power. It symbolizes eternal engagement for love.

Within the motifs related to love adventures and obstacles the ones of unhappiness or gloominess prevail over joyful motifs and motifs of contentment in both languages. The love adventures motifs are downplayed. A common motif is "come, sweetheart when nobody is around." The Bulgarian lover is supposed to come secretly under his beloved window and probably to enter her room through the window. A Ukrainian lover is invited to cross the fence of his beloved. "Staying overnight at beloved girl's place" is another common motif. It is always too early for the beloved to part even when the roosters crow the second and third time. The Ukrainian girl wakes up her sweetheart Cossack while the Bulgarian girl is not expected to do this.

Love obstacles in real life yield many different motifs related to them. The obstacles are created by relatives or neighbors who interfere in the love affair. In Ukrainian songs the feudal lord can also play the role of separator. The Ukrainian *rozluchnitsa* is condemned by the opinion of the society. In Bulgarian songs special curses condemn the person who is responsible for a separation. Although as a whole the society sympathizes with the lovers, not the person who parts, the Ukrainian mother can even beat her daughter in order to make her obedient. A physical punishment is not found in Bulgarian motifs of love adventures and obstacles. Both

type of songs compared contain a motif "lack of wealth as a reason a family not to approve a possible relation. " The parents often arrange the marriage according to their choice.

Erotic motifs are presented in both type of folk songs: in more sophisticated fashion in Ukrainian songs than in Bulgarian ones. A love affair in Bulgarian folk songs is a play with two protagonists, in which the young man is bashful, not the girl. Erotic motifs are expressed through symbols and metaphors. These devices are much more developed in Ukrainian songs. In both languages the girl is expected to play a more active role in terms of love relations. A common motif is "a girl is ashamed to do what she wants because her mother is looking at her" (in Bulgarian a girl wants to swing her sweetheart, while in Ukrainian she is invited to comb her sweetheart's hair).

Ascetic motifs are unusual for Bulgarian and Ukrainian love songs, although they might appear. The black soil associated with death and the monastery associated with not enjoying beauty are motifs excluding a possibility for love. Bulgarian motives deal with a pretty woman rejected entry to a cloister because of her extreme beauty. On the other hand Epicurean motifs are not usual. Shameless young people are strongly condemned by both societies, Bulgarian and Ukrainian.

A common motif is having two lovers at the same time. In Bulgarian songs it appear along with condemnation and punishment for such a person. A particular Bulgarian motif is "a girl falls in love with an engaged or married man". The erotic motifs which emphasize sensuality are not very common in love songs of either language, although they can be found. While wading in deep water Bulgarian maidens wash their white legs. In Ukrainian songs sensuality is related almost always to the hair - it is black and curled and hang down to the waistline or is subject of combing.

In the love songs of both languages the motif "loosing the braid can symbolize loosing of virginity".

There are constant symbolic patterns for both languages: some subjects are marked by hidden erotic meaning. The reader can expect this meaning whenever thise subjects appear (watering a horse, giving water to a horse, holding the stirrup of a horse.)

The motifs dealing with display of love feelings appear more often in Bulgarian songs than in Ukrainian ones. Here belong motifs such as: "the young man and girl are trying to outwit each other," "dizziness, or absent-mindness as a result of love cause much trouble," "loosing sleep while in love" (nightingale is singing the whole night,) "when in love the young man is not capable of working," "languishing or dying because of love." The Ukrainian dizziness can be explained by magic "this maiden is not alone, she has given me some herbs.

The songs dealing with unhappy love are much more abundant than songs about happy love. To the motifs related to unhappy love belong all songs dealing with obstacles, all songs dealing with unrequested love and all songs dealing with impossible or forbidden love. Rejected love in Bulgarian songs is always associated with unwillingness to give a requesed item and expressed in different ways: "a girl refuses giving the young man a bouquet", "a young man refuses to give back to a maiden the belt she has lost". A very famous Ukrainian motif of unhappy love is: "people are saying that a particular girl is not for a particular fellow".

Bulgarian songs about happy love deal with the following motifs: "a girl is breaking bread without fire," "a girl who is in love advises her sweetheart not to ask

her, but simply to love her." In Ukrainian examples "a young man is timid with regard to his sweetheart," "I am happy day and night when I see your eyes."

Love with a stranger is an unusual than event in the folk songs of both languages. The marriage between a Bulgarian and a Turk is not appreciated. Love between a janissary and a Bulgarian girl is possible, but does not lead to marriage. Such a love has always a bad outcome. The Greek in Bulgarian love songs is a deceitful boastful seductress. In Ukrainian love songs the bearer of the image of a stranger is the Cossack. Love with Cossack-warrier always brings pain, either because of long separation, or because of the Cossack's death on the battle field. A particular migratory motif is "the torching and killing of a Ukrainian girl by foreigners."

Wealth also has a significant role in the outcome of a love affair. Here belong contrasting Bulgarian motifs such as: "poverty is not an obstacle for love, but it is a real obstacle for marriage" and "love of convenience" or "a girl sells water for golden coins." When a Bulgarian boy is to choose his wife among several nationalities he will prefer a Bulgarian girl, who is poor, but beautiful. There are many song variations of the Ukrainian motif " a girl is not willing to marry a rich boy." Although a rich boy might wants a poor girl he is supposed to obey his parents' final word. Comparing the values of a poor girl and a rich girl, the affection is always towards the poor one. In the folk songs of either language wealth is associated with something bad, something foreign, which reflects the long historical periods of oppressions by foreign rulers.

I found that the term "motif" in the field I have examined is very close to the meaning of the established term "motif" in Folklore. In regard to this my work contributes in a quantitative way to the theory in the folklore motif. This study does

not make direct theoretical suggestions, but through its numerous folk song examples and expository observations it contributes to clarifying the term "motif" in folklore.

This work is the first analysis of the similarities and differences between Ukrainian and Bulgarian everyday-life love folk song motifs. I believe this work could be successfully considered a starting point for further research in this field. I have proved that there is reason for making comparison between Bulgarian and Ukrainian everyday-life love song motifs (the numerous similarities I have found are an auspicious base for such research,) I have crossed the threshold of comparative Bulgarian-Ukrainian folklore research. This work is a reliable source for further scholarship on this topic. In this regard, my ultimate goal - constructing a motif-index of Ukrainian everyday-life folk songs - seems to be much more accessible.

Bibliography

Angelov, B. and Vakarelski, Kh., comps. *Kniga na narodnata lirika*. Soffia: [no publisher], 1946.

Arnaudov, Mikhail. *Ochertsi po b"lgarskiia folklor*, Vol.1, Sofiia: B"lgarski pisatel, 1968.

Badalanova, Florentina, comp., *Folkloren Erotikon*. Sofiia: Impresarsko-izdatelska kushta "ROD", 1993-95.

Baughman, Ernest W. *Type and Motif-Index of the Folktales of England and North America*. The Hague-The Netherlands: Mouton & Co, 1966.

Biliakova, In. and Kaharlyts'kyi, M. *Ukrains'ki narodni pisni pro kokhannia*. Kyiv: Mystetstvo, 1971.

Burin, Ivan. *Narodno tvorchestvo i khudozhestvena literatura*. Sofiia: B"lgarski pisatel

Cross, Tom Peete. *Motif-Index of Early Irish Literature*. Bloomington, Indiana: Indiana University, Bloomington, [n.d.].

Dei, O.I, comp. "Zhinocha nevoliia v rus'kykh pisniiakh narodnykh", *Ivan Franko. Vybrani statti pro narodnu tvorchist'*. Kyiv:Vydavnytstvo AN URSR, 1955.

Edmonton. University of Alberta, Ukrainian Folklore Archive. "Dva konteksty soromits'kykh pisen': vechornytsi ta vesillia, " [by Bohdan Nebesio],1989.

Edmonton. University of Alberta, Ukrainian Folklore Archive."References to the Erotic in the Ukrainian Romantic Songs" [by Raina Iotova],1995.

Haywood, Charles. *A Bibliography of North American Folklore and Folksong*. New York: Greenberg, 1951.

Hnatiuk, Volodymyr. "Ein erotishes Ukrainishes Lied aus dem XVII Jahrhundert", Krauss, publ. *Antropohiteia*, v.6, 1909, p.344-347.

Hordiichuk, M.M., Kin'ko, A.M., Stel'makh, M.P.,comps. *Ukrains'ki narodni lirychni pisni*, Kyiv:Vydavnytstvo AN URSR, 1960.

Kin'ko, A.M. *Dobryi vechir, divchyno!. Kyiv:* Muzychna Ukraina, 1968.

Kin'ko, A.M. "Lirichni pisni", *Ukrains'ka narodna poetychna tvorchist', Vol.1, Dozhovtevyi period*, Kyiv: Radians'ka shkola, 1958.

Kolessa, Filiaret. *Ukrains'ka usna slovesnist'*. Edmonton: Canadian Institut of Ukrainian Studies, University of Alberta, 1983.

Krstich, Branislav. *Indeks motiva narodnih pesama balkanskih slovena,* Beograd: Srpska Akademija Nauka i Umetnost, 1984.

Lindahl, Carl; J. Sanford Rikoon; Elaine J. Lawless. *A Basic Guide to Fieldwork for Beginning Folklore Students*. Folklore Monographs Series, Volume 7, 2nd. ed. Bloomington, Indiana: Folklore Publications Group, 1979.

Malyshko, Andrii, and Maiboroda, Platon, comp. *Struny Sertsia:Ukrains'ki pisni pro kokhannia*, Kyiv: [no publisher], 1969.

Mladenov, Stefan. *Etimologicheski i pravopisen rechnik na b"lgarskiia knizhoven ezik*. Sofiia: Knigoizdatelstvo Khristo G.Danov-O.O.D-vo, [1941].

Osinin, Dimit''r, *Dushata na b''lgarina: bitovi narodni pesni*, [Sofiia]: Ministerstvo na Narodnoto Prosveshteniie, [1943].

Romanska-Vranska, Tsvetana, comp. *B"lgarsko narodno poetichno tvorchestvo: Khristomatiia*. Sofiia: D"rzhavno izdatelstvo "Nauka i izkustvo", 1958.

Slaveikov, Pencho. *Izbrani proizvedeniia: proza*, t.2, Sofia: B"lgarski pisatel, 1953.

Slavic Folklore: A Symposium, Albert Bates Lord, ed. Vol.6, Bibliographical and Special Series, American Folklore Society, Philadelphia, 1956.

Stoilov, Anton P., *Pokazalets na pechatanite prez XIX vek b"lgarski narodni pesni, Part.1-2*, Sofiia: B"lgarska Akadaniia na Naukite ot Fond "Napred"k", 1916-1918.

*Struny Sertsia:Ukrains'ki pisni pro kokhannia.*Kyiv: Derzhlitvydav Ukrainy, 1969.

Tracz, Orysia. 1996. Songs Your Mother Should Never Have Taught you: Erotic Motifs in Ukrainian Folk Songs. Paper read at Conference "Issues in Ukrainian Culture and Ethnicity: Acadamic and Community Perspectives", Edmonton, April, 1996, at University of Alberta, Edmonton, Alberta.

Ukrains'ki narodni pisni: rodynno-pobutova liryka, Part.1, Pisni pro kokhannia, Kyiv: Vydavnytstvo khudozhn'oi literatury "Dnipro", 1964.